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ABSTRACT

The second session of the Contemporary Elementary and Middle School Physical Education Conference was devoted to over 35 workshops and demonstrations of games and sports that may be used by teachers. Emphasis was placed on the development of individual skills, physical fitness through sports, and non-competitive games. Position papers were also given on stress relaxation in the classroom, current research on movement education, enrichment programs for the physically gifted, and the relationship of motor performance to academic achievement. Descriptions are given of classroom activities, outdoor activities, and games. (JD)

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Contemporary Elementary and Middle School Physical Education Conference

January 13-15, 1983
Georgia State University, Atlanta

Proceedings
Saturday, Activity and Position Paper Sessions
Edited by Margaret A. Jones

Sponsored by the
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Physical Education, Recreation and Dance

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FROM BARE FEET TO COWBOY BOOTS:
EXAMPLES OF STYLING AND COSTUMING IN FOLK DANCE (4-8)

Gladys M. Peck, Retired, Atlanta Public Schools

The session includes demonstration, audience participation and a slide presentation showing styling and costuming representing about 25 countries or cultures throughout the world. Participants will use variations of the "walk" and the "two-step" with different kinds of music to develop the concept of dance styles. Some costumes and dolls will be on display.

It is important that the schools assume their legitimate role in helping students become a part of international interaction. There is no better way of developing worldwide understanding than through the medium of folk dance.

I. STYLING

A. Where does it originate? What influences it? Why is it important? Contrasts in style.

1. Religion
(Hawaii - Africa)

The pagan religions of agricultural societies were related to the annual cycles of the seasons—the death of crops in the winter, the rebirth in the spring, and the harvest and the thanksgiving in the fall. The ritual dances (such as fertility rites) vary; yet some common dances, such as sword dances and maypole dances, are found in many Western European countries. Usually, only men performed these dances. The participants of these dances were carefully selected and they practiced for weeks before a special occasion, just as performers in modern special events do.

When Christianity became prevalent, many of the pagan rituals were absorbed into the new religion, but the original meanings of the rituals were soon forgotten (for instance, the origin and traditions that accompany carnival—Mardi Gras in the United States). Some religious groups banned dancing because it interfered with the establishment of the new religion, or it was thought to be evil. In some cases, the dance persisted underground anyway.

2. Everyday activities - mime and storytelling
(Eskimo - Africa - Europe - Hawaii)

Occupations, availability of materials, and climate all influence the costume of a given people at a particular time. Peasants express their youth, bravery, and sorrow, indeed all of their different emotional experiences in life through their dress by cut of the material, the colors, and the ornamentation they choose. In the dance, garments underline the movement of the dance by enhancing or restricting, and the colors and the action of the costumes lend suggestiveness.

3. Geography
   (Eskimo - Hawaii - Northern Europe - Southern Europe)

4. Type of clothing and shoes
   (Pacific Islands - Northern Europe - Japanese - American Cowboy Dances)

   A particular dress with distinctive ornamentation (for instance, embroidery) relates to each village and is handed down to each generation as part of their heritage. The color of an apron or scarf is frequently an indication of an individual's age or marital status.

   The material for footwear influences the range of movement of the feet. Mexicans might dance in bare feet or in loosely-fitting hurraches (or sandals), Alpine people in heavy nailed boots, the Balkans in soft leather opanci (a type of moccasin), Ukrainians in leather boots, and the Dutch in wooden clogs.

5. Nature

   /Tree worship (Maypole Dance)
   /Animals, birds, etc.
    *Mexico - La Cucaracha (cockroach)
    *American Indian Dances - Wolf Dance, Butterfly Dance, Eagle Dance
    *Eskimo raven dance
    *Philippines - action of "Tikling" bird in bamboo pole dance (Tinikling)

6. War

   Sword Dances - Great Britain
   Celebrate victory - Highland Fling
   Tribal War Dances - New Guinea (Asaro Mudmen, Chimbu Dancers)

B. How style can be acquired (from #4, Dance Awhile, pages 206-222)

Basically, style must be developed by the dancer to achieve the fullest enjoyment from the dance, and he or she should:

1. Realize that the application of style begins with posture and good body mechanics.
2. Study each nationality, its history, and its way of life.
3. Acquire an understanding of the background of folk dancing in general and specific dances in particular.
4. Study the costumes and note their influence on dance movement.
5. Consider the movement of a particular ethnic group and look carefully at their method of walking and the movement of their bodies, shoulders, arms, and feet. Is the upper body flexible above the waist, or rigid? Basic body movements tend to reflect basic feelings and attitudes. Do they move quickly or slowly? Are the "happy go lucky", tempermental, quiet, or reserved?
6. Develop an awareness of characteristic styles, step patterns,

and formations. Although these characteristics are not limited to any one country, there are general characteristics that will serve as a guide for the development of style.

7. Apply this information in the development and continued practice style

II. COSTUMING

A. Evolved from materials that were available.
B. Helps to emphasize style.
C. Helps to get dancers "in the mood".
D. Need not be elaborate.
E. Can be made from something simple that gives a "feeling" for the style.

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B. Records

A wide variety of folk dance records is available from:

The Educational Record Center
3120 Maple Drive, NE
Atlanta, Georgia 30305
Phone: (404) 233-5935.

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PROJECT ADVENTURE (4-8)

Alan M. Sentkowski and Steve Gianino
Project Adventure-SE, Savannah

Project Adventure, an Elementary Secondary Education Act Title III program, began at Hamilton-Wenham Regional High School, Hamilton, Massachusetts in 1971. While the theme of adventure programs for adolescent youth is a well accepted one, the infusion of adventure curriculums of public high schools is just now gaining acceptance.

Project Adventure has played an important role in this area by working with schools and agencies on a national basis. It has received the National Education Pacesetter Award from the United States Office of Education (USOE). In addition, evaluation has allowed the Project to pass the USOE's Joint Dissemination Review Panel, thus becoming a demonstration site within the national diffusion network.

From the beginning, the Project staff has believed that education should not be a passive experience, but rather one that creates an atmosphere where students and teachers alike feel that education is an active and engaging process. The key to Project Adventure's growth from a single school to a national program can be best understood by examining its four educational objectives.

1. Adventure is important to us because it provides the emotional setting within which it becomes possible for the students to feel and know that they have been involved in something that personally mattered. It has been our experience that students who have passed through an adventure have felt the adrenalin flowing and discovered that their senses were unusually alert.

The opportunity for students to explore areas where there is no guaranteed success and where their concern is often paraphrased as "I wonder if I can?" creates a dynamic learning process where uncertainly and anxiety are often accompanied by a desire to enter fully into an experience.

2. Cooperation emerges as a group of people working toward a common goal which they cannon accomplish individually. It emerges as a group of people begin to recognize, value, and make use of differing talents included among the members of the group. It occurs when the group accepts and supports the efforts of individuals within it.

Too often education does not provide students with a basis to understand and integrate resources among their peers and surrounding communities. The ability to deal with others, use their talents and ideas, and assimilate these is an important step toward living effectively in our world today.

3. Our work with students suggests that direct experiences can help give academic material a potency and an immediacy that it would otherwise lack. Direct experiences make the concepts learned in the classroom more immediate and specific. In addition, direct

experiences may help to increase students' emotional and intellectual stake in the particular subject matter.

In many schools, the world of the abstract where words replace experience is too often the theme. But when the abstract is coupled with the experiences and realities of the natural world, then their dual relationship becomes a single and meaningful reality.

4. The fourth concept central to the Project is that education should give students an opportunity to bring together and to integrate the physical, emotional, social, intellectual, and even aesthetic aspects of their personality. We feel that if the intellectual aspect of the personality is emphasized to the neglect of the others the person will suffer not only emotionally and socially, but also intellectually.

The vitality of education (and life) stems from the student's ability to appreciate the different relationships which go into forming the self and the world which surrounds oneself.

In its work with schools, Project Adventure focuses on physical education and the academic curriculums. The physical education component, while stressing the importance of balance, strength, flexibility, and cardiovascular conditioning, places students in situations which are dramatically unfamiliar and may appear to involve physical and emotional risks. However, the activities when done in an atmosphere of trust and support elici comments such as:

"It teaches us a lot about ourselves. We learn that we can overcome fears and difficulties if we really try."

"You simply do your best and are judged not on your performance, but on your attitudes. By the end of the first unit, I saw a lot of people's attitudes changing for the better."

"For the first time in my life, instead of saying I can't, I started saying I'd like to try that."

The Project believes that a key ingredient to physical education is providing a dynamic experience which, when offered in an atmosphere of fun, promotes a willingness to try.

By using activity as its base and utilizing fields, trees, empty lots, buildings, and whatever exists in and around schools, the Project has developed a three-phase program, which schools have implemented into their regular physical education programs. Some schools and teachers have developed semester-long to year-long programs.

The first phase of the program is designed to help students break down initial fears and inhibitions by progressing through a series of stretching and balancing exercises. Many of these exercises require students to hop, bend, and twist in a manner which emphasizes controlled and rhythmic breathing and cardiovascular conditioning. The traditional emphasis on running laps or doing push-ups and sit-ups is replaced by an atmosphere which suggests and encourages trying something new. These activities are designed to allow students to laugh at themselves and others without feeling inferior or uncomfortable.

A key to Project Adventure physical education is anticipation. Students recognize that the initial phase of the program is to prepare them for what comes later. Therefore, when learning to tie knots an instructor might interrupt the session and play a game called "rat tail" which requires that the students be familiar with tying the bowline and learn about the functioning and workings of a carabiner. This working knowledge is integral and important for use later on the ropes course where students are required to tie themselves into a belay rope and climb forty to fifty feet up into a tree or telephone pole for a walk across a two-wire walk.

Similarly, trust and spotting are important when students begin to participate on a series of low balance activities on the ropes course. When the students are asked to fall backwards off a four to six foot platform into the waiting arms of their classmates, they are physically able to conceptualize their ability to spot classmates and understand the trust which is required to try many of the program activities.

The second phase of the program takes off from where the first ends. Having begun to develop a sense of personal confidence and an increased level of mutual support for their classmates, students, when presented with problems (called initiatives) that can only be solved by using the physical and intellectual resources of the entire group, tap these earlier experiences in a cooperative effort.

Initiatives, such as the "nitro crossing," which requires a group of students to cross an imaginary chasm of infinite length while carrying a bucket of nitro (water can easily be made to have the characteristics of nitro by a resourceful teacher), promote discussion and different methodologies. Students have to solve the problem of how to secure the swing rope which will transport them across the chasm by using only articles on their person, how to transport the nitro across (spilling any or all of it requires a new start), and lastly on what is the best way to facilitate the crossing, recognizing the various strengths and weaknesses of the group. The problem itself is not the key ingredient but rather what emerges. Individual success or failure doesn't count and so the group members begin to suggest ideas and share techniques and assume new roles as they work toward a common goal.

The third phase of the program utilizes trees, telephone poles, and buildings to form a ropes course. A ropes course is a series of ropes, cables, trees, and logs designed and constructed to present elements which require a combination of balance, agility, coordination, and commitment to navigate. The height of these elements may begin one foot off the ground and proceed upwards to fifty or sixty feet. They may look imposing, often taking the breath away or eliciting a comment of "No way will you get me to do that" from a casual passer-by. However, for students involved in Project Adventure, they come to be seen as challenges to be attempted and to be looked forward to with anticipation. Rather than "No way!" students are often heard to say "I'm not sure, but I want to try" or "What are we going to do today?"

A sense of drama and anticipation predictably emerges from classes of students involved with the Project's physical education component. Typically, boys and girls are seen giving support and encouraging others to try, students are talking among themselves sharing feelings, and there is a growing confidence with students known only casually while passing through the halls.

The academic component of Project Adventure also demonstrates that learning in academic courses need not be passive and cerebral but can be exciting and dramatic. The context of adventure is not specific; it varies according to the teacher's needs and subject area. It may take the shape of requiring students to set up interviews with industry personnel of a local fish processing plant to test theories and hypotheses about the new 200 mile fishing boundary, or it may involve a rock climbing trip with an English class to help develop writing skills dealing with expression of feelings, or it may involve a three-day camping trip to Cape Cod with the biology classes as a culmination of the final unit on seacoast environments.

The uncertainties which are faced in each of these situations, combined with the responsibility for the final outcome of these experiences, give students an opportunity to test themselves and find that exploring the unknown can be an exhilarating experience. Adventure similarly gives teachers the chance to work with students where they can be supportive and teach with an approach which states "I know you're capable of doing this"--an approach which contrasts with the traditional "I'm here to implant knowledge" role.

Cooperation is another key element which schools profess to teach but which in reality happens rarely. Too often our schools and classes develop into small subgroups and cliques which don't allow for cooperative effort in classrooms. In many cases, cooperation signifies sitting in class, raising one's hand, and handing in assignments on time. Cooperation which fosters social interaction, small groups working together, then making a joint presentation to the class isn't often evident in schools. The Project believes that teachers can design segments of curriculum which promote true cooperative effort. The design of field testing instruments by small groups within a biology class and their use on a day trip to a salt marsh with the results tabulated and recorded, lends itself nicely to the whole class understanding and valuing a salt marsh. Such cooperative effort by students and teachers regularly has moments of euphoria and frustrating, but the group has put itself up against something real and substantial and has accomplished something tangible.

This type of experience not only allows students an opportunity to experience the workings of a group but also gives them a chance to test the real world against that which they've read and heard about. As in our childhood adventures, there is a need to show that the real world is often different than that world which we've been told about and read about in books. It's one thing to read about the processes of creation and evolution from the earliest emergence of life in prehistoric swamps and bogs and quite another to take a plunge into this murky environment behind a school. This process of immersion gives students a working feel and knowledge of what actually lives in a swamp and in many instances shows students that the "real" world is quite different from the textbook world.

Within the first three ingredients of adventure curriculum a significant theme emerges. The Project staff believes it is essential for the development and growth of students to be able to integrate the physical, emotional, social, intellectual, and aesthetic aspects of personality. A curriculum which allows for the subtle appreciation of our environment and society is the key to enrichment of students' lives.

RESEARCH IN THE GYMNASIUM: WHAT IT CAN DO FOR TEACHERS AND STUDENTS

Judith C. Young, University of Maryland, College Park

This paper presents several ways that teachers can conduct research to assist them in meeting objectives in their teaching. The material presented is based on research activities undertaken by student teachers as part of their student teaching program. The importance of research of teacher behavior is enhanced greatly by the utilization of findings by teachers and application of research techniques that are not disruptive to actual teaching/learning situations. This makes teachers and students alike more aware of the processes involved in learning skills or achieving objectives. Teachers are trained observers and with minimal direction can put these observation skills to further use in noting aspects of their own behavior as teachers. The opportunity to focus on the process of teaching may be a factor in preventing staleness and teacher burn-out as teacher behaviors are modified. Teachers view themselves as more in control of what happens in the gymnasium and the degree to which they may manipulate the critical aspects of teacher behavior to accomplish their objectives. This is not a suggestion that extensive basic research be undertaken by classroom teachers but rather that they can assist in bringing the gains from such research to use in the teaching situation.

AEROBICS FOR ELEMENTARY SCHOOL CHILDREN (K-6)

Sue G. Fisher, University of Missouri at St. Louis

Because of budget cuts, and school consolidations and/or closings, physical education programs are being drastically reduced and, in some cases, completely eliminated. Since many states require elementary students to have a certain amount of physical education, the major responsibility for meeting those requirements has been passed to the self-contained elementary school teacher. The purpose of this presentation is to suggest aerobic activities which require a minimum amount of space, time, and equipment.

The aerobic activities presented in a demonstration-participation format, will include aerobic dance, aerobics with objects (i.e., balls, ribbons), and aerobic parachute activities for the elementary age group (K-3).

F-9

A MOVEMENT APPROACH TO TEACHING FOLK DANCE

Grace Figley, Kent State University, Ohio

The Movement emphasis that has come to influence physical education in the last few years has had some very positive effects; however there is danger of negative outcomes should enthusiasm for all that is "new" cause one to disregard all that is "old" or traditional. The learning of traditional folk dances has been a part of the physical education curriculum for many years. Although creativity and student-centered learning in dance, as in other areas are desirable, the possibility of excluding traditional folk dance from the curriculum, in an over-enthusiastic response to the "new," is a reality. The presentation, A Movement Approach to Teaching Folk Dance, hopes to show that the traditional and the newer movement approach are not mutually exclusive.

The presentation includes a brief explanation of the intent of this specific dance experience. The nature of the methods, organization and movement vocabulary utilized in the presentation is shared with the participants. The presenter then allows the participants to explore appropriate alternative movement patterns to the music and guides the dancers to choose those patterns originally recorded for the dance. Complicated aspects of the dance are taught directly through demonstration. The participants problem solve to create their own way to show synchronization and accents. The total process of movement problems moves from simple to complex, beginning with a simple nonlocomotor response to the music and culminating with the dancers "polishing" their performance with synchronization.

The intent is to demonstrate that one might begin with a movement approach and culminate with a traditional dance. Indeed such an approach might be most desirable for the less competent or less interested student.

Traditional Folk Dance in Elementary School Physical Education

A movement approach to teaching folk dance requires the teacher to develop with care a sequence of movement problems that allows the students to explore appropriate dance movement responses yet develop specific movement responses needed for the culminating activity-- the traditional dance. To do this the teacher must analyze both the characteristics of the music to which the dance is executed as well as the movement requirements of the dance. The following includes lists of questions that have as their purpose this type of analysis. Once the analysis is complete the movement problems for the lesson are ordered from simple to complex. The last few problems of the sequence are devoted to "polishing" the performance. In addition to the questions for analysis, the following material includes ideas for "polishing" the performance and an example of movement problems for the dance Troika.

A. Analyzing the Music:

1. Identify the beat (underlying beat) or rhythmic pattern to which the dance steps are executed. (Depict the beats with markings. For example: 1111, 1111, etc.).
2. Describe the tempo, the mood.
3. What is the meter? Being aware of measures may or maynot be important to changing dance steps, floor patterns, directions, partner relationships, etc.
4. How many measures are grouped into phrases? How many beats or dance steps to a phrase? This may or maynot be important for the same reasons listed in #3 above.
5. Are there identifiable themes throughout the music? Locate them and identify them as A,B,C,D, etc. Are the themes repeated in the same order? Are the movement sequences repeated in matching order?

B. Analyzing the Movement for the Dance
1. What fundamental skill (walk, run, skip, etc.) skills, or combination of skills is (are) needed for this dance? Children should have encountered the fundamental skills prior to this dance lesson; however, the combination of fundamental skills needed for the dance step may be new to them.
2. Which fundamental skill, or combination (dance step), if there is more than one, would be most logical to master first to the beat?
3. What directions (forward, backward, sideward, etc.) do dancers move in this dance?
4. What floor patterns (circles, straight lines, etc.) are described by the dancers due to the execution of the dance steps or line of direction of the total dance?
5. What are the people relationships or combinations (alone, partner, groups of three, four, etc.) needed for the dance?
6. What, if any, are the people-space relationships (side by side, front to front, leading, following, etc.).
7. What parts of the dance need to be demonstrated rather than taught through guided discovery? There may be none if dance is simple. A more complex dance may have several parts depending upon the ability of the teacher to guide through verbalization.

C. Ordering the Movement Problems in the Lesson

The students (dancers) need to become acquainted with the music before beginning any locomotor movement of the music. Becoming aquainted will be as simple as listening to the music and identifying the beat or as complex as analyzing the meter, phrases, counts, etc. The thoroughness of this first encounter depends upon the complexity of the dance (and music), skill of the students and certainly the temperament of the students. In all instances the beat the dancers move to should be identified before students attempt to move to this beat. This will realy help those students less adept in rhythmic skills. However, the sequence of problems in dance lessons should vary periodically. Variety in approach and procedure is important to maintain interest. Students become quite bored if each dance session is begun and conducted in the same manner. Although one might alter the manner of approach or procedure, the first movement problem involving locomotion should be one of putting the simplest form of the dance step(s) (fundamental locomotor skill, if possible) to the beat of the music. (B,2 above). Whether one then works on directions, floor patterns, partner/group relationships, etc., will depend upon the teacher's judgement of logical sequence in relation to that particular dance and the student's ability to meet and master more complex movement problems. Once the sequence of steps are learned the last portions on the lesson can be devoted to "polishing" the performance.

D. "Polishing" the Performance of the Dance

The items listed on the next page are some finishing touches that "polish" the performance of the dance. These finishing touches are most often not vital to the execution of the dance. Too often children are frustrated by these "sticky details" before they'vae mastered

Traditional Folk Dance: A Movement Approach to Teaching Folk Dance Continued:

D. (continued):
the dance--feel that they've succeeded in accomplishing something--they can add the polish or finishing touches. The recorded directions for the execution of the dance as it has been done historically can be the guide in the polishing; or the students could be guided and allowed to add a little of themselves. Nevertheless, the following are a few of the items upon which one could concentrate in the polishing process.

1. All dancers starting on the same foot.
2. Holding hand(s), head, trunk or free foot, etc. in specific position or doing some specific movement.
3. Emphasizing the accents in the music by some forceful motor response.
   NOTE: Couples or small groups of dancers could differ in how they treat the items listed above.
4. Have all groups of dancers synchronize the above items as well as floor patterns to make the total class one dancing unit.
5. Movement could be stylized to the nationality group from which the dance originates.

Progression for Troika Movement Problems

Three variables are manipulated: 1. students 2. space 3. music. The ideas the teacher verbalizes are included under procedures and may take the form of telling, suggesting and questioning. In some problems verbalization occurs while the students are moving.

Organization	Procedures
A. Total group gathered around the record player.	A. Identify the underlying beat •Describe Tempo. •Move a body part to the beat. •Tap feet to the beat. •Identify the locomotor skill that has a fast even temp-run.
B. Alone, general, space, music	B. Run to the beat of the music. Vary pathways. •Straight lines. •Curves, circles.. •Zigzag.
C. Partner, general space, music.	C. Run to the beat of the music trying various partner relationships. •Side-by-side. •Leading-following.
D. Same as C	D. Partners run to the beat of the music in a side-by-side relationship using a straight line floor pattern.

S-12 Folk Dance: Toika Movement Continued:

	Organization		Procedures
E.	Same as C	E.	Same as D but run forward 16 counts, then run in place 16 counts.
F.	Same as C.	F.	Same as E, except on the 16 counts in place each partner takes 8 of the counts to run around his partner and back to his own place.
G.	Same as C.	G.	Two hand circle with partner for 16 counts clockwise and the 16 counts counterclockwise.

Have the students practice the sequence of movements:

a. Run forward (16 counts)
b. Run around partner (8+8=16 counts)
c. Hand circle (Clockwise and counterclockwise, 32 counts)

	Organization		Procedures
H.	Students sitting in a group of 3.	H.	Identify the dance and give some of the background of the dance. Demonstrate the arch with groups of 3.
I.	Groups of 3 scattered in space, no music.	I.	Practice the arch and put the sequence of movements together to their own count.
J.	Groups of 3 organized and moving in a large circle around the floor counterclockwise with music.	J.	Practice the sequence of steps to the music in groups of 3.
K.	Sitting in groups of 3, own space on floor.	K.	Talk about matched sets of horses and have sets of three discuss how they could show they are a matched set of horses.
L.	Same as J.	L.	Have the dancers practice the matched movements they have decided upon.
M.	Clustered around chalkboard and record player.	M.	Draw music on the chalkboard and identify the accents. Have sets of dancers discuss how they might schoose to depict the accents.
N.	Same as J.	N.	Have dancers work at incorporating the accent in the movement of the dance.

(NOTE: Problems K,L,M and N are related to polishing the performance. The dance was relatively complete at the end of problem J. Even with fourteen problems the dance will not be perfected, however, the students will have felt success and enjoyed adding a little of their own polish to the Russian dance, Troika.

MASTER CLASSES

George Graham, University of Georgia
Daphne Hall, Kids In Motion, Athens, Georgia
Maureen Speakman, University of Georgia

The master classes in educational games, educational gymnastics and educational dance are specifically designed for conference participants who have never experienced these activities as a mover. They are designed for adults, not children, and intended to provide participants with an opportunity to heighten their understanding and apprecation of a movement approach to teaching physical education. Each of the master classes will be approximately one half hour in length followed by a discussion of the lesson. Because of the nature of these classes spectators will not be allowed to avoid inhibiting any of the participants. The lessons will be vigorous, active workouts and only individuals in reasonably good shape sign up for a master class.

The educational gymnastics class will focus on the theme of jumping and landing. Symmetrical and non-symmetrical shapes and moving in relation to a partner will be sub-themes.

The main theme in the educational dance class will be the opening and closing of body parts with a secondary emphasis on relationships with others. The educational games lesson will emphasize kicking for accuracy while moving in relation to others. Sub-themes will be traveling in different pathways and strong and light uses of force.

In order to provide participants with an optimum experience, classes will be limited to twenty-five participants. Please dress accordingly and bring tennis shoes. Classes will be taught in Educational Games, Educational Gymnastics and Educational Dance. Be sure you are dressed for vigorous activity. Sign-up sheets will be available at the registration desk on Friday. Register for one class only.

FITNESS IN THE ELEMENTARY SCHOOLS (K-8)

Susan B. Johnson, Physical Education Assistant Director
North Carolina Department of Education, Raleigh

Purpose: To present a variety of activities that can be applicable to all ages, grades, and skill levels. Activities are designed to emphasize different components of fitness, develop motor skills, provide cooperative and competitive experiences, and encourage creativity, fun and success.

Content:

1. Easy Warm-up (Theme from Rocky) Use any popular record. Slowly stretch and move different parts of the body starting [illegible] shoulders, arms, wrists, fingers, trunk, waist, sides, backs, hips, thighs, and calves, ankles, and toes.

2. Hopping Warm-up (Song of the Narobi Trio-Popcorn Album from Hot Butter) Begin hopping 4 times on the R foot, 4 times on the left; then 2R, 2L, 1R,1L, finally, jump on both feet. Variations: use the last jump to face another direction; jump to the side; use arms; combine several variations in sequence to create a dance.

3. Running Activities

   A. Amoeba Tag - Start with one group of three (amoeba). Rest of group in scatter formation. As amoeba tags others, they become part of amoeba holding hands. When amoeba has doubled in size, it splits into two amoebas. Play continues until all people are part of an amoeba.

   B. Circle Relay - Small groups of people are formed with one person in each group holding a bean bag. On the signal go, that person runs around the circle, returns to home position and passes object to next person. The same sequence is followed until all have run and the entire group sits down. Variations: Use this formation to practice sports skills such as basketball or soccer; use pattern to weave in and out of people; all jog & use run-slide-slide-run sequence.

4. Isometric Activities for Upper Body

   A. Tug-O-War - Played like regular Tug-O-War, except you number the players on each side. The number called changes sides as quickly as possible when the signal is given.

   B. Four-Way-Tug-O-War - Two ropes are tied together in the middle; one person holds on to each of the 4 ends. An object is placed just beyond the reach of each person. On the signal go, the people try to retrieve their objects. Repeat with R and L hands.

5. Small Group Activities

   A. Student-Designed Exercise Kaleidoscope - A small circle of students select a beginning leader. When the music begins the leader moves and the others follow. A signal is selected to indicate a change in leaders. (Celebration or any popular music).

   B. Knots - Make a small circle with 8-15 people in each group. Everyone reaches across and takes hold or someone elses hand. You cannot take the persons hand that is beside you. The object is to get untangled without letting go of the hands.

   C. The Clock - Approximately twelve people sit close together in a circle with feet together in the middle and arms extended diagonally upward. One person stands in the middle and with rigid body falls back onto the hands of those in the circle, who push him to the next player on the left. In this way, he is pushed around the circle. His position represents the hand of a clock. The secret is doing this well is to keep the body rigid.

   D. Merry-Go-Round - Five or six persons lie down on their backs in star formation with feet touching in the middle. One person stands between each two lying down. The standing people catch hands, double wrist-grip, with the people lying down. Those lying down straighten their bodies until only the heels are touching the floor. The standing people begin walking around the the left. Those lying down will have to shift their feet slightly as they go around the circle.

E. Skin the Snake - Any number of players may line up, one behind the other. Each Player reaches between his legs with his right hand and grasps the left hand of the player behind him. The player on the end lies down the line moves backward, straddling him. Each one in turn lies down as he comes to the end of the line. Without breaking the hold, the front person lies down at the end of the line, then gets up, starts walking forward, and pulls each one up in turn. This should be done fast. Be sure that no one lets go of hands until all players are back in the starting position.

6. Sports Skills

A. Sequenced Reaction Drill - Circle Formation. Pass object around circle until each person has had it. Remember the sequence used. Continue throwing in same sequence and add another object or two.

B. Number Play - Teams (4-6) people) are formed and each person has a number. Equipment, such as a ball, is placed in the center for each team. A number is called, a person from each team goes to pick up a ball and returns to his/her team and throws to every member in the line. When finished, the ball is returned. Variation: Any kind of equipment or skill can be substituted for a ball.

7. Exercise Circuit

Five exercise stations with a task card at each station are placed around the gym. Five-six people begin at a station, jog around the entire circuit, and return to their station. Exercises on the task cards are performed (8-15 times). They jog another lap around the circuit and then move one station beyond their starting position. Examples of Task Cards:

Elementary (Star Wars Theme)	Secondary
-Blast Off (Bend low, jump high)	Sprints
-Antigravity Run (Bicycle)	Sit-ups
-Orbit (Stretch high, sweep floor)	Trunk-twists
-Robots (Knee-lifts, leg-kicks)	Knee-lifts
-Saturn (Front support, walk legs around)	Push-ups

8. Aerobic Dance (Beach Boy Medley or any popular music)

Several exercises are included and each action begins with a change in music according to the record: Beach Boys Medley. Adjust amount of repetitions with the record of your choice.

A. Knee-lifts - front, side, back, side. Jog to front.
B. Open-close - legs and arms are spread in a large step - 2 to right, 2 to left
C. Toes-knees-flip - hands touch toes, slap thighs, flip up in air.
D. Around - hands are stretched high in the air, sweep the floor and return.
E. Kick forward - kick back - move forward as you kick R,L,R,L: move back.
F. 1-2-3-kick - step R, step L, step R, kick L.
G. Straddle-reach - in a straddle position reach both hands to the floor, then reach one hand out to R, other hand out to L.
H. Boxing - using circular motions, box front, box side, box up.
I. Lunge - step out in a lunge with the R, then L (arm stretched high): repeat to side, back, side, front.
J. Jog - continue moving until the music stops.

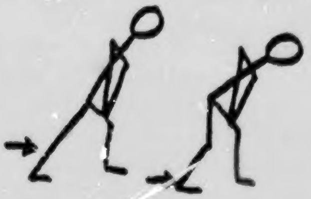
9. Repeat Easy Stretching Warm-Up as the Warm-Down

S-16 Movement With A Purpose Continued:

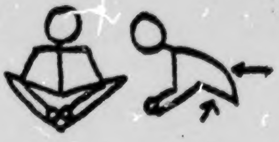
Flexibility: An Adequate Range of Motion in All the Articulations of the Body

Strong, supple muscles are important in attaining maximum performance. Approximately 15-20 minutes of stretching before and after practice is recommended. A slow, sustained stretch, as opposed to a bouncing, ballistic stretch, allows the body to naturally adjust itself to elongated positions. Stretching for flexibility will increase muscle elasticity and reduce injury to the muscles. The easy stretch refers to moving to the point where tension is first felt and holding the stretch until the tension diminishes (15-30 seconds). The developmental stretch refers to moving a fraction of an inch farther into the stretch until some increased tension if felt (5-30 seconds). Properly executed, the stretching workout will be appreciated and enjoyed by the participant.

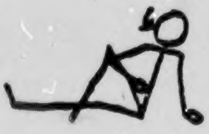
Following is a basic stretching routine for general activities such as activities involved in games and sports, dance, gymnastics and fitness workouts. Other stretches can be added to this basic routine to develop flexibility specific to a particular activity.



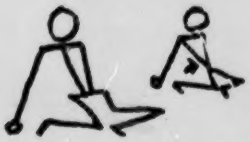
1. calf, soleus, achilles tendon



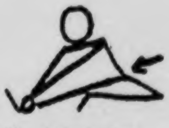
2. groin, inner thigh



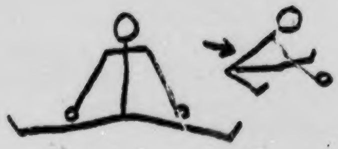
3. lower back, side of hip



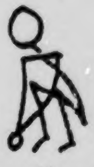
4. quads, front of hip



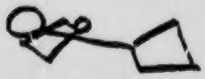
5. hamstrings



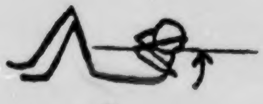
6. inside upper legs, thighs



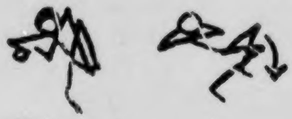
7. ankles, achilles tendons, groin, lower back



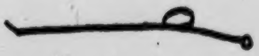
8. groin



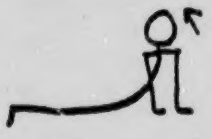
9. head, neck, shoulders



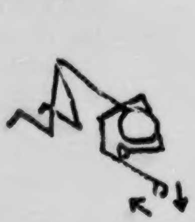
10. side, back, legs



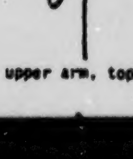
11. arms, legs



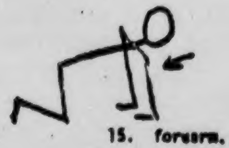
12. back



13. arms, shoulders



14. upper arm, top of shoulders



15. forearm, wrist

BASIC STUFF [illegible]

Robert W. Moore, Health and Physical Education Coordinator
in Cobb County Schools

This session will include a detailed explanation of the NASPE series entitled "Basic Stuff" and ideas for implementing the information contained in the series into physical education curriculum. The following as a description of the series as explained by editor Marian E. Kneer.

Since the early seventies the AAHPERD has promoted the current body of knowledge supporting human movement to be a part of the physical education curriculum. The Basic Stuff series is designed to assist the physical educator in achieving this objective. The Basic Stuff series I and II were developed on the basis of the following assumptions:

1. Disciplinary information about what, how, and why a person moves is part of being physically educated.
2. Physical activity is paramount to physical education.
3. There is no one best way to structure and select content for physical education curriculum.

   The needs and interests of children K-12 differ.

Few of us would dispute the need for the students to understand the rules, terms, and strategies of games, sports, exercises, and dance activities. The fact is that in order to perform them well we would surely agree that such knowledge is necessary. But what is being physically educated? Is it merely knowledge and skill in a variety of physical activities? The proponents of Basic Stuff think not! It is proposed that to be physically educated means understanding the how, what, and why. Many physical educators believe that such knowledge is learned covertly through participation in a variety of activities. The intent of the Basic Stuff movement is to promote an overt attempt to include disciplinary knowledge (Basic Stuff) as a part of physically educating.

PURPOSE

Researchers are discovering new knowledge in exercise, human physiology, motor learning, motor development, biomechanics, psycho-social aspects, and in the humanities. A highly specialized body of knowledge is now available to support understanding human movement.

Physical educators are faced with the difficult task of analyzing knowledge to select that which is appropriate to physical education programs. This growing body of knowledge in physical education seems to have had little impact on physical education programs because of the quantity of research and the overwhelming task of translating theory to practice. The Basic Stuff project attempts to identify basic knowledge which would have relevance to physical education programs and to present that knowledge in a useful, readable format. The Basic Stuff concepts are viewed as a common core of information which may be a part of any physical education curriculum.

The development of the Basic Stuff series has been a cooperative effort of teams of scholars and public school teachers. Experts from the selected subdisciplines chose the content and the development of instructional materials. Public school teachers certified relevance to students, field tested instructional activities, and encouraged the scholars to write for general understanding.

S-18 Basic Stuff Continued:

FORMAT:
The Basic Stuff books were designed to be readable and enjoyable. Series I is structured as a dialogue between students and a teacher in which the students ask questions and the teacher provides information in response. Series II continues this emphasis upon the infusion of knowledge into the day to day world of physical, educational, instructional programs. The hypothetical student of the Basic Stuff series wants to know what is of value and therefore asks, "Why sweat it?" The teacher responds by giving the student six contributions that physical education could make to his/her life: 1. To help you feel better 2. To help you do better 3. To help you look better 4. To help you get along better 5. To help you "turn on" 6. To help you cope better.

Most of us think of performance improvement (to do better) as physical education's major contribution. Studies have shown, however, that students have other objectives as well. Health (to feel better), weight control and muscular development (to look better), aesthetic satisfaction (to turn on), and social outcomes (to get along better) are interests of the majority of students. Recently, survival skills in a changing society (to cope better) have been mentioned with some frequency.

These contributions may spur the student to want to know, "What do you have to help me?" Concepts from the various disciplinary areas that will help the student feel better, do better, that meet these criteria, become the Basic Stuff. The student's next question is, "How can I get it? The answer requires specific exercises, strategies, techniques, and so on that will help the student implement the concept. Finally, the student may ask, "Why does it happen that way?" Consequently, the opportunity is given to briefly explain the theory which supports the concept. This question-answer approach provides a way to shift and sort Basic Stuff from less relevant information and unclear rhetoric.

CONTENT:
The Basic Stuff series enables professionals to put "theory into practice" in physical education. The Basic Stuff project includes two types of booklets. Series I is designed for use by preservice and inservice teachers and includes six pamphlets dealing with different areas. Series II content is mainly composed of learning experiences as examples of how these concepts could be learned by the student through movement.

Series I is available in each of the following subdisciplinary areas:

1. Exercise Physiology
2. Humanities (Art,History & Philosophy)
3. Kinesiology
4. Motor Development
5. Motor Learning
6. Psycho-social

Each booklet contains the research knowledge most pertinent to physically educating the target population, K-12 youth. Following is a listing of some knowledge from which the concepts were drawn for each of the booklets in Series I.

Exercise Physiology: Muscular soreness, fatigue and fitness, low back pain, training, obesity, strength, aerobic and anerobic performance, flexibility, diet, temperature, aids and performance (fact and fiction), disease prevention, emergencies.

Motor Learning: Information processing (input, decision making, output--feedback), external environments, internal environments, open vs. closed skills, self paced vs. externally paced skills, body stability vs. body transport, manipulation vs. no manipulation, integration of sport skills, practice, diversification, timing, reaction and movement time, feedback, skilled performance, attention, cues.

MOTOR DEVELOPMENT: Growth rate, fat content, physical ability, perception, maturity, integration, differentiating, visual perception, kinesthetic awareness, body awareness, spatial awareness, body readiness.

Kinesiology: Force (external production, internal production, application, abscription-absorption, effect, use of basic skills), posture, body mechanics, efficiency, injury prevention.

Humanities: Movement as process and product, communication, values and movement, beauty and art forms, body as subject and object, challenges, winning and losing, visual and kinesthetic consumptions, cooperation vs. competition, sportsmanship, body image, satisfaction, subjective and objective aesthetics, artistry, aesthetic qualities of movement (human body and expression), self renewing, Olympics.

Psych-Social: Positive addiction and health, "feel better" phenomenon, body image and self concept, imaging and relaxation, achievement-related motives and sport, attribution and sport, attention focus, social facilitation, social atmosphere and sport, modeling, interpersonal attraction and the body, controlling aggression, affiliation needs, self control and performance, flow experience, avoiding negative addiction, stress management and optimal arousal, autonomy and play.

Series II presents possible learning experiences that would allow the student to learn the concepts discussed in Series I. The titles of the three books in Series II are: Early Childhood--Ages 3-8; Childhood--Ages 9-12; Adolescence--Ages 13-18.

The writing teams for Series II were composed of an age level specialist, an insturctional specialist, and at least one age level practitioner. The basic content of Series II was drawn from each of the six Series I books. Chapter headings in Series II are the same as Series I, again, the six major areas of concern to the student: health, appearance, achievement, social, aesthetics, and coping or survival. The writing team studied the concepts identified by each of the Series I scholars and writing teams.

A brief explanation is given for each concept with major emphasis on the learning experiences: several learning experiences are developed for each concept. The experiences are designed to be utilized in any physical education setting without conforming to a specific curriculum or structure.

IMPLEMENTATION:

How to use the content may seem complex. This perceived complexity comes from the fact that a conscious effort must be made to provide for disciplinary knowledge in planning physical education teaching-learning experiences. That effort is not too difficult.

S-20 Basic Stuff Continued:

The first step is to assess how your curriculum is presently organized. The movement forms or activity centered curriculum plan is currently the most popular and traditional way of organizing content at least from grades 4-12. Grades K-3 tend to use the movement analysis or concept plan more frequently than the upper grades. Both plans, however, are usable K-12. In either plan, Basic Stuff can be incorporated into the curriculum in an integrated or segregated manner.

In all cases, it is highly recommended that regardless of the organizing center, appropriate physical activity experiences would still serve as the real "stuff" for the unit. Disciplinary objectives can be planned for any type of curriculum for any age and the teaching-learning experiences may be integrated, segregated, or separated in each planned lesson.

It may be that the Basic Stuff movement will inspire more curriculum planners to organize activities around disciplinary objectives. The activities used to teach disciplinary objectives are left to the discretion of the planner. The major objective is to integrate knowledge and activity. Disciplinary knowledge can and should become a part of all physical education curriculum plans. The success of this thrust will depend upon the acceptance of this belief by planners and teachers.

IMPLEMENTING A FIELD-BASED TEACHER PREPARATION EXPERIENCE, A COOPERATIVE EFFORT -- Sandra McMillan and Ronald Whitaker, Ohio University, Athens --

Field-based preparation programs have become the answer to the problems of ivory towerism and aloofness in teacher education. Through planned field experiences the preservice teacher is introduced to the realities of the teacher's world. Models for the implementation of the field-based experience have varied from block programs where groups of students and a university supervisor move into the school setting to programs where the individual student is assigned to a cooperating teacher with occasional visits by the university supervisor. Regardless of the organizational model, the need to establish and maintain an effective working relationship between the university and public school is paramount.

Ohio University is located in a rural setting where the number of undergraduates requesting field placements often exceeds the number of field sites. The answer to the problem of over use of field sites has been field experiences which are program related rather than course related. Students enroll in field experience courses after completing the required prerequisite courses and are assigned to work with a practicing physical educator in a local school. Variance in work assignments, opportunities to teach, and the intensity of the cooperating teachers involvement with the university student are examples of the problems inherent in the course related field experience arrangement. The solution to the inherent problems has been the development of a field experience notebook providing flexible guidelines for minimum and maximum learning experiences which are adaptable to the unique characteristics of the various field experience sites. The development of the field experience guidelines is the result of cooperative efforts between university supervisors and cooperating teachers. The purpose of this session is to share the process and product of the university supervisors and cooperating teachers collaborations.

THE DEVELOPMENT OF OBSERVATION SKILLS FOR THE ANALYSIS OF MOVEMENT

V. Jean Wilson, Brock University, St. Charles. Ontario Canada

The ability to observe movement is a skill which can be developed. As adults, many of us have lost the natural inclination we had as children to be observant. The purpose of this presentation is to examine strategies which may help us to focus upon what we are viewing. There is a need to establish a positive environment for the observer. The focus upon such strategies as A. the positioning of the observer, B. dividing the class into various viewing segments. C. the wording of the task or challenge, and D. determining what the observer is looking for are all aspects which help the observer to create a positive environment for his observations.

Once an environment that encourages maximum observation is established, the observer needs to focus on what the actual movement is. The movement can be examined from a variety of positions. For example, A. what is the rhythm of the movement, B. what part of the body leads the movement, C. is the total body involved in the movement, D. How does the body compensate for the movement, and E. how is the movement felt in the body? After the movement is analysed the teacher or observer can examine the results of the observation in relation to the original task.

Much practice is needed to develop good observation skills. However, opportunities for observing people are unlimited. As we travel to and from work we have many opportunities to observe. Pictures, films, and videotapes can be used for observations. They have the advantage of giving us a second look. In developing our ability to observe, to become aware, to know what we are seeing, we place ourselves in a position from which we can give meaningful help to our students.

CURRICULUM DECISION MAKING A CONCEPTUAL APPROACH (K-6)

Linda Lander and Maureen Speakman, University of Georgia, Athens

The Purpose Process Curriculum Framework will be presented as a means of designing physical education curricula based upon an analysis of the purposes of human movement. The purposes identify potential learning outcomes and may reflect the personal learning objectives of individual students. A ten minute multi-media presentation will illustrate the purposes of human movement and present a rationale for using movement purposes as a basis for curriculum design. The presentation will emphasize the importance of providing movement experiences which are meaningful to individual learners.

The initial lecture presentation will focus on curriculum decision-making at the elementary physical education level. The lecturer will provide examples of the use of the Purpose Process Curriculum Framework in selecting curricular goals for the K-6 level. The combination of goals and the movement concepts of body and space awareness, quality of movement, and relationship will provide the underlying structure for the curriculum design. The second lecture presentation will describe the implementation of a middle school physical education curriculum based upon the Purpose Process Curriculum Framework. Examples of curriculum design, individualized learning packets, and instructional strategies for implementing the Framework will be presented. Distributed written material will provide examples of procedures that have been proven successful at the middle school level. The emphasis of the presentation will be on the design of a curriculum which provides personalized learning experiences in physical education.

KEY PURPOSE CONCEPTS*

I. INDIVIDUAL DEVELOPMENT: I move to fulfill my human developmental potential

A. Physiological Efficiency: I move to improve or maintain my functional capabilities.

1. Circulo-Respiratory Efficiency. I move to develop and maintain circulatory and respiratory functioning.
2. Mechanical Efficiency. I move to develop and maintain range and effectiveness of motion.
3. Neuro-Muscular Efficiency. I move to develop and maintain motor functioning.

B. Psychic Equilibrium: I move to achieve personal integration.

4. Joy of Movement. I move to derive pleasure from movement experience.
5. Self-Knowledge. I move to gain self-understanding and appreciation.
6. Catharsis. I move to release tension and frustration.
7. Challenge. I move to test my prowess and courage.

II. ENVIRONMENTAL COPING: I move to adapt to and control my physical environment.

C. Spatial Orientation: I move to relate myself in three dimensional space.

8. Awareness. I move to clarify my conception of my body and my position in space.
9. Relocation. I move in a variety of ways to propel or project myself.
10. Relationships. I move to regulate my body position in relation to the objects or persons in my environment.

D. Object Manipulation: I move to give impetus to and to absorb the force of objects.

11. Maneuvering Weight. I move to support, resist or transport mass.
12. Object Projection. I move to impart momentum and direction to a variety of objects.
13. Object Reception. I move to intercept a variety of objects by reducing or arresting their momentum.

III. SOCIAL INTERACTION: I move to relate to others.

E. Communication: I move to share ideas and feelings with others.

14. Expression. I move to convey my ideas and feelings.
15. Clarification. I move to enhance the meaning of other communication forms.
16 Simulation. I move to create an advantageous image or situation.

F. Group Interaction: I move to function in harmony with others.

17. Teamwork. I move to cooperate in pursuit of common goals.
18. Competition. I move to vie for individual or group goals.
19. Leadership. I move to motivate and influence group members to achieve common goals.

G. Cultural Involvement: I move to take part in movement activities which constitute an important part of my society.

20. Participation. I move to develop my capabilities for taking part in movement activities of my society.
21. Movement Appreciation. I move to become knowledgeable and appreciative of sports and expressive movement forms.
22. Cultural Understanding. I move to understand, respect, and strengthen the cultural heritage.

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* Ann E. Jewett and Marie R. Mullan, Curriculum Design: Purposes and Processes in Physical Education Teaching-Learning, Washington, D.C.: AAHPERD, 1977, pp. 4-5. (Concepts have been rephrased to accommodate to current language usage.)

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CURRICULUM GUIDE FOR PHYSICAL EDUCATION
KINDERGARTEN THROUGH GRADE FIVE

The aim of the physical education program is twofold; to promote movement and physical activity and to develop an unde standing of human movement. The aim is never fully realized within the confines of the school but extends into adult life. Goals, therefore, are identified for each stage in schooling, in the hope that achievement of such goals concur with the final aim and its achievement. The physical education program is designed so that all students can achieve the selected goals so developing a positive self concept of themselves as moving beings.

Using the Purpose Process Curriculum Framework (Jewett and Mullan, 1977) the following goals could be identified for a elementary physical education program, kindergarten through grade five:

Individual Development

#1. Joy of Movement

Environmental Coping

2. Awareness
3. Relocation
4. Relationships
5. Maneuvering Weight
6. Object Projection
7. Object Reception

Social Interaction

8. Expression

The other fourteen purposes identified in the framework could be acknowledged, however, the emphasis would be upon the eight purposes above for the elementary program.

Material for the lessons to be taught could be taken from a movement chart. The material would involve movement concepts of body and space awareness, quality of movement (effort) and relationships.

Having identified the goals for the program and the movement concepts to be taught to achieve the goals, the next selection concerns the choice of activities to be taught that will best accommodate the movement concepts. The purpose of the curriculum guide is not to stifle teacher creativity or to assume the relationship between teacher and students, so choice of activities is left as broad as possible to allow for teacher variation.

MOVEMENT CHART WITH PURPOSE GOALS (#)

Body Awareness

"WHAT"

Body parts and surfaces
Body shape-wall, ball, pin screw, symmetrical and asymmetrical
Body Activities-locomotor
#3 (run, jump, walk, gallup, etc.)
non-locomotor (gesture)
#6, 7 manipulative (throw, catch, kick, strike)
#5 maneuver weight (push, pull, lift, carry)

#1, 2, 8

Space Awareness

"WHERE"

Level-high, medium, low
Direction-dimensional, diagonal, diametral
Air pathways-straight, curved, angular, twisted
Personal and General space

#1, 2, 8

Quality

"HOW"

Time - sudden, sustained
Force - light, strong
Space - direct, flexible
Flow - free, bound

Basic Effort Actions

#1, 2, 8

Relationships

"WITH"

Between body parts, objects and individuals
- near, far, over, across, behind, in front, beside, under, meet, part, mirror, shadow

#1, 2, 4, 8

GOALS WITH MOVEMENT CONCEPTS

Goal	Movement Concepts	Area
Awareness-clarification of conception of the body and its position in space.	Body and space awareness -all concepts, relationship of body parts	games, dance, gymnastics
Relocation-moving to propel or project the body.	Body awareness - specifically locomotor actions	games, dance, gymnastics
Relationships-regulating the body position in relation to objects or persons in the environment.	Relationships - all concepts	games, dance, gymnastics
Maneuvering Weight-moving to support, resist or transfer weight.	Body awareness - specifically body parts and surfaces and maneuvering actions	games, gymnastics
Object Projection-moving to impart momentum and direction to a variety of objects.	Body awareness - specifically manipulative actions of throw, kick and strike	games
Object Reception-moving to intercept a variety of objects by reducing or arresting their momentum	Body awareness - specifically the manipulative action of catch	games
Expression-moving to convey ideas and feelings.	Quality (effort) and all other movement concepts	dance
Joy of Movement-moving to derive pleasure from the movement experiences.	All movement concepts, however the emphasis would not be on what is taught but on how it is taught, involving teacher attitudes, presentation and choice of activities.	games, dance, gymnastics

*WORKSHEET ANALYSIS OF ACTIVITIES: SECONDARY

	INDIVIDUAL DEVELOPMENT							ENVIRONMENTAL COPING						SOCIAL INTERACTION							
	Physiological Efficiency			Psychic Equilibrium				Spatial Orientation			Object Manipulation			Communication			Group Interaction			Cultural Involvement	
**	C-R Eff.	Mech. Eff.	N-M Eff.	Joy of Movement	Self Knowledge	Catharsis	Challenge	Awareness	Relocation	Relationship	Maneuver Weight	Object Projection	Object Reception	Expression	Clarification	Simulation	Teamwork	Competition	Leadership	Participation	Movement Appreciation	Cultural Understanding
ACTIVITY																						
Volleyball	E	E	E	E	I			I	E	E		E	E				E	E	E	E		
Basketball	E	E	E	E	I	I		E	E	E		E	E			E	E	E	E	E	I	
Soccer	E	E	E	E		I		E	E	E		E	E				E	E	E	E	I	
Softball	E	E	E	E	I	I		I	E	E	E	E	E				E	E	E	E		
Gymnastics	E	E	E	E	E	E	E	E	E	E	E			E			E	I	I		E	
New Games	E	E	E	E	E	E	E	E	E	E	E	I	I	I	I	I	E	I	E			
Dance	E		E	E	E	E			E	E				E	E		E			E	E	E
Outdoor Educ.	E			E	E	E	E	E	E		E						E		E	E		E
Swimming	E	E	E	E	E	E	E	E	E									E		E		
Track & Field	E	E	E	E	E	E	I	E	E		E	E					E	E	E	E	E	E

CODING KEY:

E - Emphasis
I - Incidental

USE OF THE PURPOSE-PROCESS CURRICULUM FRAMEWORK FOR CURRICULUM DECISION-MAKING:

**1. Identify the purpose concepts to be emphasized in the total curriculum.

*2. List activities which fulfill the purpose concepts to be emphasized.

*3. Evaluate each activity according to which purposes which will receive primary emphasis (E) and those which are incidental (I).

4. Plan each activity unit according to the purposes identified for that particular activity. (See Physical Education: Individual Progress Assessment)

EXAMPLE

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PHYSICAL EDUCATION:
INDIVIDUAL PROGRESS ASSESSMENT

Name ______________________ (last) (first)

Unit Volleyball

Teacher ______________________

Quarter ________ Year ______ Period ____

INDIVIDUAL DEVELOPMENT

Grade ____________

Objective	Evaluative Activity	Grade
*1. To run the 600 yard run in the designated time: (Girls - 2:25) (Boys - 2:00) (Cardiorespiratory Efficiency)	1. 600 Yard Test	1.
2. To jump the designated number of inches on the vertical jump test: (Girls - 13") (Boys - 16"). (Neuromuscular Efficiency)	2. Vertical Jump Test	2.

SKILLS (ENVIRONMENTAL COPING)

Grade ____________

*1. To demonstrate the proper positioning for a 6-0 and 4-2 offense in a game situation. (Relationships)	1. Teacher Rating	1.
*2. To complete 16 legal overhead passes in the one minute wall volley test. (Object Projection)	2. Wall Volley Test	2.
3. To receive a tossed ball and complete 8/10 legal overhead passes to a partner. (Object Projection)	3. Overhead Pass Test	3.
*4. To receive a tossed ball and complete 8/10 bumps to a partner in the front line. (Object Reception)	4. Bump Test	4.
*5. To score the designated number of points on the Overhand Serve Test: (Girls - 17) (Boys - 20). (Object Projection)	5. Serve Test	5.

SOCIAL INTERACTION Grade ______

*1. To play the assigned court position in the 6-0 and 4-2 offenses. (Teamwork)	1. Teacher Rating	1. ☐☐☐ ______
2. To teach a skill to a total of 5 other students. (Leadership)	2. Student/Teacher Rating: Leadership	2. ☐☐☐ ______
3. To officiated 2 volleyball games. (Leadership)	3. Student/Teacher Rating: Leadership	3. ☐☐☐ ______

This is only a sample of a unit assessment form which could be used to teach volleyball at the middle school level. The objectives and learning activities are planned according to the purpose concepts in the Purpose-Process Curriculum Framework.

The * beside each objective indicates that the students are required to be evaluated on that objective, or purpose. The other objectives are listed as elective. This permits the teacher and the student to emphasize those purposes which they regard as important.

The student would be given this assessment form at the beginning of the unit in order to plan for the purposes which they personally want to emphasize. Students would be evaluated on the objectives throughout the unit. Individuals who are not satisfied with their own progress may continue to practice and repeat the assessment at a later date in the unit.

S-28

CLOGGING AND COUNTRY/WESTERN DANCE - FROM CLASSROOM TO PERFORMANCE HALL(4-8)

Birdie E. Bell, North Georgia College, Dahlonega

Hi! I'm delighted to be back again with more on clogging. Memories of your enthusiastic response last year have helped carry me through some long days and weeks. From your comments after the session last year, I've concluded that the dances and routines we did that utilized the clogging steps were well received. So I've decided to do more of the same this year.

Like you, I'm always faced with classes of unequal numbers of males and females. As a consequence, partner dances are always a problem. I also remember from my days in the public schools that even when there are even numbers; boys and girls don't necessarily like dancing together. So most of these dances will not require partners and all of them are designed to accommodate a large number of people. The steps used will be the various clogging steps, especially step VIII or the "buckstep" clogging step; the folkdance two-step; the step hop; the Texas two-step; the Texas schottische; and others.

Since we'll be dealing with Step VIII primarily, I'd like to make some changes and additions to this step as it was described in the 1981 Proceedings. Please make the following changes:

1. I'm even more convinced that the folkdance two-step makes a good lead up to this clogging step. Of course, according to the transfer principle, the learner must know the two-step and be made aware of the similarity between the two. Learning does seem easier when this technique is employed.
2. Change the wording from step-touch-step-shuffle to step-ball-chain-shuffle. This seems to be a more accurate wording. I teach the steps in this sequence in order to accent the first and third beats. Once the step is started the shuffle seems to come first.
3. The following addition comes as a result of a contribution made by Dr. Sandra Gallemore from Georgia Southern. She has added a rhythmic and foot cue for Step VIII as follows:

2/4 time	1		2		1		2	
rhythm	1	and	2	and ah	1	and	2	and ah
cue	step	ball	chain	shuffle	step	ball	chain	shuffle
foot	right	left	right	left	left	right	left	right

I've included written instructions for the two versions of the Cotton Eyed Joe that I taught last year, plus another version that I think you'll enjoy. Also included is a dance using some of the Texas two-step and Texas schottische patterns. Well, here's to another great conference! KEEP ON CLOGGING!

Continued On Next Page

"COTTON EYED JOE"
(Cowboy Hat Version)

Music: "Cotton Eyed Joe", WOF: 2-A, World of Fun series produced by: The Division of the Local Church, The Board of Education, The United Methodist Church.

Formation: Random, no partners, all facing forward, thumbs through belt loops.

Action:
1. Standing with the weight on the left foot, extend the right foot to the right side with the heel down-toe up. Then bring the right foot across in front of the left leg and rest it toe down-heel up to the left of the left foot. Then move toward the right side, right foot landing, with a step-close-step. Repeat the heel and toe series and the step-close-step, beginning with the left foot, moving towards the left. Repeat the whole series to the right, then left.
2. Standing with the weight on the left foot, extend the right leg out in front in a very exaggerated fashion. This is a dipping motion with the dancer leaning back and bending slightly at the knee of the supporting leg. The extended leg is in a toe up-heel down position. Return the right foot and repeat pattern with left foot extended. (4 counts for each leg, 8 in all.)
   Move forward with 2 folkdance two-steps, beginning on the right foot. (The "Step VIII" clogging step may be substituted.) Repeat leg extensions with dips-right leg, left leg. Return to original position with 2 two-steps or clogging steps, beginning right and moving backwards.
3. Hop in place on the left foot, raising the right knee. Hop again, this time kicking the right foot. Perform a two-step in place beginning with the right foot. Repeat the hop-kick series this time hopping on the right foot swinging the left. Repeat the two-step beginning left and repeat the whole series.
4. Beginning with the right foot, move out into a circle moving clockwise with 8 two-steps. This is when the cowboy hat is used or pretended to be used. As the right foot leads in the two-step patterns, the dancer lifts the hat from his head in a waving gesture. When the left foot is leading, the hat is returned to the head. Note: If space is a problem, have dancers make two small circles with 4 two-steps each.
5. Repeat from beginning 1 - 4.

Summary:

1. heel and toe,
   Step-close-step (to right side)
   Heel and toe
   Step-close-step (to left side)
   Heel and toe
   Step-close-step (right)
   Heel and toe
   Step-close-step (left)

2. Extend right,
   Extend left
   Step-close-step, step-close-step (forward)
   Extend right
   Extend left
   Step-close-step, step-close-step (backward)

3. Hop and kick
   Step-close-step
   Hop and kick
   Step-close-step
   Hop and kick
   Step-close-step

4. Step-close-step (right foot leads)
   Step-close-step (left)
   Step-close-step (R)
   Step-close-step (L)
   Continue for four more two-steps.

Cotton Eyed Joe
(Urban Cowboy Version)

Music: "Jumpin' Cotton Eyed Joe" by Johnny Gimble and arranged by J. Gimble, from the original soundtrack of "Honeysuckle Rose", Willie Nelson and Family.

Formation: Dancers form a wagon wheel around the room. Three or more dancers join hands, waists, or shoulders to form a spoke in the wagon wheel. There may be any number of spokes around the room, all facing counterclockwise.

Action:
1. Move forward, beginning with the right foot, with 16 "Step VIII" clogging steps.
2. Perform 4 of the hop-kick series described in the Cowboy Hat version of Cotton Eyed Joe. Begin hopping left and lifting the right knee. The only difference comes in the step-kicks. In this dance the step-close-steps should be performed in a backwards direction.
3. Move forward again with the "Step VIII" clogging step starting right. This time perform 8 clogging steps, instead of 16.
4. Repeat 2 and 3 alternately throughout the rest of the dance.

Summary:
1. Step-ball-chain-shuffle (16)
2. Hop and kick
   Step-close-step (Backwards)
   Hop and kick
   Step-close-step (Backwards)
   Hop and kick
   Step-close-step (in place)
3. Step-ball-chain-shuffle (8)

Note: Some people prefer to accent the second and fourth beats instead of the first and third beats of the Step VIII clogging step. In that case, use Shuffle-step-ball-chain.

Cotton Eyed Joe
(Horse and Buggy Version)

Music: same as for Cowboy Hat Version

Formatio : Groups of four people, all hands joined. All hands are joined even the outside hands between the front and back couples. Groups should be spread out around the room in a large circle, facing counterclockwise. Foursomes may be composed of two boy-girl couples. In that case, put the lady on the gent's right side in the front couple, and the lady on the gent's left in the back couple. The gents are now on diagonal corners.

Action:
1. Standing with the weight on the left foot, bring the right foot up to a position in front and to the left side of the left knee. Now extend the right foot out in front and to the right side as high as possible. Return the right foot to begin a series of step-close-step in place. Repeat the exaggerated kick while

...standing on the right foot. Repeat the two-step in place, this time beginning with the left foot. Repeat kick. Repeat step-close-step. Repeat kick. Repeat step-close-step. The weight should be on the left foot at the end.

2. Move forward with 4 clogging or two-steps, starting with the right foot. Hands are still joined.
3. In this verse the front couple moves back and takes the place of the back couple. The front couple drops inside hands only: the one on the right turns back towards the right; the one on the left turns back left. All dancers are performing four clogging or two-steps.
4. Repeat from the beginning 1-3.

Summary:

1. Lift, kick (right foot up)
   Step-close-step (begin right)
   Lift, kick (left foot up)
   Step-close-step (begin left)
   Lift, kick (right foot up)
   Step-close-step (begin right)
   Lift, kick (left foot up)
   Step-close-step (begin left)

2. All move forward hands joined (begin right).
   Step-close-step or step-ball-chain-shuffle
   Step-close-step
   Step-close-step
   Step-close-step

3. Front "team" moves to back (begin right).
   Step-close-step or step-ball-chain-shuffle
   Step-close-step
   Step-close-step
   Step-close-step

4. Repeat from beginning 1-3.

"ELVIRA"

Music: "Elvira" by the Oak Ridge Boys from album Fancy Free.
MCA Records, MCA-5209, MCA 2607, 3:40 BMI, Dallas Frazier.

Formation: Dancers form a wagon wheel around the room. Three or more dancers join hands or hook elbows to form a spoke in the wagon wheel. There may be any number of spokes around the room, all facing counterclockwise.

Action:

1. Step out on the left foot to the front and slightly to the left. Step behind the left foot with the right foot. Still moving diagonally left, step to the side with the left foot. Now hop on the left foot and swing the right leg across in front of the left. Moving diagonally right, step right, step behind with left, step ~~right~~ to the side, and hop right, swing left. Note: These steps should be performed stiff kneed with exaggerated hip action.

S-32 Clogging and Country/Western Dance Continued:

Action:

1. .....Beginning with the left foot, moving forward in line of direction, perform 4 step-hops. The elevated knee should be as high as possible and out in front of the supporting leg. Repeat whole sequence.
2. Standing on the right foot, extend the left foot with an exaggerated motion including a dip at the knee of the supporting leg. Return left and extend right leg. (4 counts for each leg.) Moving diagonally to the left, step out on the left foot. Close to it with the right, step left again, and touch the right foot beside the left heel. Repeat sequence moving diagonally to the right.
3. Step forward on the left foot with a dipping motion, close with the right. Step left again, touch right toe near left heel. Step towards the right with the right foot and then touch left toe beside right foot. This pattern should take 6 counts. Repeat, beginning with the left foot again (6 counts). As soon as the touch is made with the left toe, stomp the left foot, then the right foot. Extend the left heel and then cross left leg to other side of the right foot and place it toe down (4 counts). Repeat whole sequence.
4. Repeat from beginning 1-3.

Summary:

L R L R
1. Step, back, side, kick
R L R L
Step, back, side, kick
L
Step-hop
R
Step-hop
L
Step-hop
R
Step-hop
Repeat

2. Extend left
Extend right
Step-close-step-touch
(towards left)
Step-close-step-touch
(towards right)
Repeat

L R L R R L
3. Step-close-step-touch-side-touch
L R L R R L
Step-close-step-touch-side-touch
Stomp left, stomp right
Heel and toe
Repeat

Note: The "Cowboy Hat Version" of "Cotton Eyed Joe" was arranged by Birdie Bell and Diana Hyams, Dahlonega, Georgia. "Elvira" was arranged by Birdie Bell. Reprint by permission only.

DEVELOPING MOTOR PERFORMANCE OBJECTIVES -

Ann Jewett, Division Chairperson, Dept. of HPER, University of Georgia, Athens
Marty Carnes, Doctoral Student, University of Georgia

The Teacher Performance Assessment Instruments (TPAI) currently used in Georgia to provide performance criteria for certifying beginning teachers identify "selected general competencies (teaching skills) which members of the teaching profession have declared as essential to effective professional performance" (TPAI, 1980:1). One of the competencies cited is the ability to specify or select learner objectives for lessons (TPAI, 1980:15). The focus of this presentation will be to demonstrate how performance objectives can be developed for physical education activities. Although there is considerable literature on how to develop performance objectives, much of it does not address the area of physical education and the problems of developing objectives for the motor domain. This presentation will be directed toward developing motor performance objectives using the Movement Process Category System (Jewett and Mullan, 1977).*

* Jewett, A. and M. Mullan. 1977. Curriculum Design: Purposes and Processes in Physical Education Teaching-Learning. Washington, D.C. AAHPER.

MOVEMENT PROCESS CATEGORIES*

Generic Movement: Those movement operations or processes which facilitate the development of characteristic and effective motor patterns. They are typically exploratory operations in which the learner receives or "takes in" data as he or she moves.

1. Perceiving: Awareness of total body relationships and of self in motion. These awarenesses may be evidenced by body positions or motoric acts; they may be sensory in that the mover feels the equilibrium of body weight and the movement of limbs; or they may evidenced cognitively through identification, recognition or distinction.
2. Patterning: Arrangement and use of body parts in successive and harmonious ways to achieve a movement pattern or skill. This process is dependent on recall and performance of a movement previously demonstrated or experienced.

Ordinative Movement: The processes of organizing, refining and performing skillful movement. The processes involved are directed toward the organization of perceptual-motor abilities with a view to solving particular movement tasks or requirements.

3. Adapting: Modification of a patterned movement to meet externaly imposed task demands. This would include modification of a particular movement to perform it under different conditions.
4. Refining: Acquisition of smooth, efficient control in performing a movement pattern or skill by mastery of spatial and temporal relations. This process deals with the achievement of precision in motor performance and habituation of performance under more complex conditions.

Creative Movement: Those motor performances which include the processes of inventing or creating movement which will serve the personal (individual) purposes of the learner. The processes employed are directed toward discovery integration, abstraction, idealization, emotional objectification and composition.

Creative Movement Continued:

5. Varying: Invention or construction of personally unique options in motor performance. These options are limited to different ways of performing specific movement; they are of an immediate situational nature and lack predetermined behavior externally imposed on the learner.
6. Improvising: Extemporaneous origination or initiation of personally novel movement or combination of movements. The processes involved may be stimulated by a situation externally structured, although conscious planning on the part of the performer is not usually required.
7. Composing: Combination of learned movement into personally unique motor designs or the invention of movement patterns new to the performer. The performer creates a motor response in terms of a personal interpretation of the movement situation.

* Ann E. Jewett and Marie R. Mullan, Curriculum Design. Washington, D.C., AAHPERD, 1977, pp. 9-10.

WALK WITH NATURE (OUTDOOR EDUCATION) (4-7)

James Reeves, Avondale Elementary School, DeKalb County Schools

I. Requirements
   A. Any sixth or seventh grade student who is interested in learning about the outdoors, including forestry, geology, botany, zoology, survival techniques and camping skills.
   B. Students and their parent/quardian sign a permission slip allowing the student to participate in overnight and extended camping/backpacking experiences.
   C. The equipment needed will be supplied by Avondale Elementary School, DeKalb County, and the student.

II. Objectives
   A. Students will be able to identify at least 10 types of trees.
   B. Students will be able to name uses of various types of wood, and the age of trees.
   C. Students will be able to identify at least 5 types of rocks and minerals based on the rock's hardness, cleavage, and other properties.
   D. Students will be able to identify at least 3 types of wild flowers and the various parts of a flower and leaf.
   E. Students will be able to identify animal tracks and the relationship animals share with man.
   F. Students will be able to find or locate water, build emergency shelter, build fires, and learn the proper methods of existing in mock survival situations.
   G. Students will be able to "make" and "break" camp effectively.

III. Class Description
   A. On Campus Activities
      1. The students will be shown how to build and light fires using no more than one match. Also, other methods will be used to light fires.

III. Class Description Continued:

   2. A slide presentation will be given to introduce various types of camping/backpacking equipment that is available.
   3. The geology and botany portion will be shown on slides first, and then the students will be introduced to the rocks and leaves outside the classroom, but on the campus.
   4. The students will be given the opportunity to construct various types of shelters.
   5. The classroom will be both outdoors and indoors.

- B. Off Campus Activities
   1. The students will be divided into small groups consisting of no more than five.
   2. Various assignments will be made to each group to determine their understanding of material covered while in the classroom.
   3. Games and non-games will be played to test the students ability in a mock survival condition.
   4. The students will be given the opportunity to collect specimens of various aspects of nature by way of a scavenger hunt.
   5. The students will be given the challenge to get as close to nature without harming or leaving any clue that the students were there.
   6. The activities provided during the off-campus activities will serve as the evaluation.

IV. Materials Needed

- A. Camping Equipment
   1. Tents
   2. Sleeping Bags
   3. Stoves
   4. Backpacks
   5. Personal items
- B. Orienteering Equipment
   1. Compasses
   2. Maps
- C. Geology Specimens
   1. Rocks
   2. Slides
- D. Botany Specimens
   1. Leaves
   2. Slides of leaves
- E. Zoology Specimens
   1. Slides of various animal tracks
   2. Food chain of man and animals
- F. Survival Methods
   1. Slides of survival techniques
   2. Reference material

V. Additional Information

- A. Length of course --12 session including only on-campus activities.
- B. Maximum class size -- 15 students per instructor.
- C. Cost per student will vary due to gas prices and camping location.
- D. Camping/backpacking trips will occur at least one per quarter on weekends and/or holidays.

S-36 Walk With Nature Continued:

Additional Information

I. ALMOST ALL YOU NEED TO KNOW TO CAMP
  A. Destination
  B. Season and Weather
  C. Mode of Travel
  D. Length of Time actually spent Camping
  E. What Type of Camping
    1. Backpacking
    2. Stationery Camping
  F. How Many Will Be Going

II. WHAT AND HOW TO PACK
  A. If Backpacking Pact What You Need
    1. Food (and means to cook)
    2. Shelter
    3. Water
    4. First Aid Kit
    5. Sewing Kit
    6. Methods to Start Fires
    7. Flashlight (extra batteries)
    8. Clothing
  B. Stationery Camping
    1. All of the above.
    2. Other items for comfort
      a. Chairs
      b. Cooler
      c. Radio/tv
      d. Other items you can't live without

III. WHAT AND HOW TO COOK
  A. Freeze Dried Food if Backpacking
  B. Whatever You Want if Stationery Camping
  C. Cook by Fire or Stove

IV. WHAT TO WEAR
  A. Clothes that Fit the Season
  B. Clothes that Fit the Type of Camping

V. LOCATION OF CAMP
  A. Flat Ground
  B. Near Stream
  C. Shade
  D. Sun
  E. Area Size
  F. Facilities Available

VI. HOW TO START A FIRE
  A. Matches (Candles)
  B. Lighter
  C. Steel Wool
  D. Batteries (9 volt)
  E. Flint/Steel
  F. Buddy Burners

VII. HOW TO LOCATE WATER
  A. Stream
  B. Carry It In
  C. Dew
  D. Solar Still

Walk With Nature Continued:

VIII. HOW TO LOCATE SHELTER
  A. Man Made
    1. Tents
    2. Lean-To
    3. Wick-up
    4. Snow cave (weather permitting)
  B Natural
    1. Rock
      a. Overhangs
      b. Caves
    2. Wood
      a Fallen logs
      b Overhanging thick branches
      c. Hollow logs
    3 Earth
      a. Caves
      b Ditches
IX. CAMP ACTIVITIES
  A. Orienteering
  B. Scavenger Hunts
  C. Individual Activities
X. CAMP CLEAN-UP
  A. Take only Photographs and Memories
  B. Leave only Footprints

GAMES FOR THE EIGHTIES

Nell Griggs, Gardner-Webb College, Boiling Springs, North Carolina

Games for the Eighties is a 45 minute session of fun, activities, and learning for the elementary age children with twenty or more participants. The activities can be done indoors or outdoors with little equipment and can turn disorganized play into an organized group participation filled with enthusiasm. The games for the eighties are games that produce mental alertness, social adaptability, and physical development.

WORLD 600

Chevy - Ford - Dodge - Plymouth

This is an active game and is also good for fitness.

Set up four stations that can serve as pit stops. Then divide children into equal groups and give them the name of a car. Give the following directions: First we will run three laps, then we must have a pit stop-flat tire - 10 push ups and take off quickly. Two laps, then pit stop - clean windshield - 20 arm circles forward and 20 backward. One lap, then 10 sit-ups - engine trouble - then two laps and a winner.

KEEP IT UP

Equipment - 1 beach ball

One circle of people lay on the floor, side by side, feet and legs extended into the air, knees bent. Second circle of people stand outside of people with feet in the air. They toss the beachball and the group laying down tries to keep the ball in the air, without letting it fall or touch the ground. Each time it touches the ground, the outside circle may score a point - you may switch and let people standing up do the same. You may play a set time or not keep score at all.

BALLOON BLOW-UP

Objective: To promote group cooperation.

Description: This game is for the class balloon-blowing record. You'll need a number of ballons and a tolerance for popping. Give out several balloons each to half of the group. They are to blow up the balloons, tie them and let them go while the other half of the class keeps them up in the air. When a balloon hits the floor, you should pop it or eliminate it from play. The goal is to fill the room with balloons being kept in the air.

Variations: Have the kids hop on one foot or skp while trying to keep the balloons in the air. You can also put strings across the room and play "balloon volleyball."

Special considerations: Some players may try to keep a balloon in the game after it has touched the floor. You may need several children to act as referees and to remove balloons that go out of play.

THE KING WITH THE TERRIBLE TEMPER

Cast: The King, The Beautiful Daughter, The Fat Daughter, The Thin Daughter, The Handsome Young Prince, The Horse

Directions: Divide the group into smaller groups each representing a character. Each group then develops a movement that will identify the character to which they have been assigned. (Ex. one entire group will be the horse). The movement does not have to be done in unison and may change if they wish, each time the character appears. As the story teller unfolds the story, the groups perform as their character is mentioned. They don't dramatize the story, they only represent their own story character.

Story: Once upon a time in a beautiful castle on the hill lived a King with a terrible temper, with his fat daughter, his thin daughter, and his beautiful daughter. In a near-by castle on another hill lived a handsome young prince.

One day, the handsome young prince got on his horse and galloped away to where lived the King with the terrible temper, with his fat daughter, his thin daughter, and his beautiful daughter. When the handsome young prince arrived at the castle of the King with the terrible temper, he got off his horse, and walked up to the door and knocked.

The door was opened by the King with the terrible temper, with his fat daughter. The King with the terrible temper said to the handsome young prince, "What do you want, sir?" The handsome young prince said, "I would like to marry your beautiful daughter." And the king with the terrible temper slammed the door shut.

The handsome young prince got on his horse and galloped away.

Early the next morning, the handsome young prince got on his horse and again galloped to the castle of the King with the terrible temper. He stood in front of the castle and shouted, "O King with the terrible temper, I want to marry your beautiful daughter." The King with the terrible temper threw open the windows and roared, "You may have my fat daughter, my thin daughter, but not my beautiful daughter."

(Continued Next Page)

Just then the castle door opened and out stepped the beautiful daughter. The handsome young Prince got off his horse rushed to the beautiful daughter, put her on his horse, got on the horse himself, and galloped away; leaving the King with the terrible temper with his fat daughter, and his thin daughter, while the handsome young prince and the beautiful daughter lived happily ever after.

BLANKETBALL

Two teams of about eight or ten each spread out around the sturdy blankets or similar sized pieces of durable material. They grasp the edges of the blanket, and a beach ball or monsterball is placed in the middle of one. To warm-up, groups toss the ball into the air and catch it again in the blanket or roll the ball around the outside edges of the banket. Teams then pass one ball back and forth by tossing it in unison toward the receiving team. One team can also toss their ball straight up and dash out of the way to let the other team dash under it to catch the ball with their blanket.

HOP SCOTCH ADDING MACHINE

Take one large piece of plastic and block off into 16 one-foot squares. Let a child hop on one square (a number), then to another square (a plus, minus, division or multiplication sign), then to another square (a number), then to another square (an equal sign), then the last square they hop to will be the answer.

7	8	9	÷
4	5	6	X
1	2	3	+
0	start	=	-

ADJUSTING TEACHER STYLE TO LEARNER BEHAVIOR
SEX GROUPING AND THE AAHPERD HEALTH RELATED PHYSICAL FITNESS TEST

Sandra L. Gallemore, Georgia Southern College, Statesboro
and
C.K. Stewart and P.R. Cobb, Georgia Southern College, Statesboro, GA.

The purpose of this investigation was to determine if there was a difference in fitness test results attained in homogeneous sex groupings as compared with results attained in heterogeneous sex groupings. Subjects (138 seventh, eighth, and ninth grade students) were randomly assigned to a single sex group or a mixed sex group and participated in 30 consecutive class periods which each contained 20 minutes of fitness activities. The AAHPERD Health Related Physical Fitness Test was used to obtain fitness scores. Eighth and ninth grade boys in the coed group performed somewhat better than boys in the single sex group on three of the four test items. Performance of ninth grade girls in the single sex group was at a higher level on three of the four test items. Eighth grade girls in the single sex group performed better on two of the four items. Seventh grade boys in the single sex group performed better on all test items; however, girls in the coed group performed better on all items than girls in the single sex group. Additional research is necessary before any generalizations can be made about sex grouping and the development of health related physical fitness.

S-40

INSTRUCTIONAL TASKS DESIGNED TO IMPROVE THE OVERHEAD THROWING PERFORMANCE OF CHILDREN (1-4)

George Luedke
Southern Illinois University at Edwardsville

An instructional emphasis on range of motion as the focus of teaching the overhand throwing pattern was developed and tested by Luedke (1980) to determine if children improve the velocity and form of their throws. The findings of Wickstrom, Ekern, Logsdon, Roberton and others have revealed the primary ways of increasing range of motion to include: (a) increasing stride length, (b) increasing trunk rotation, (c) establishing opening-up or stretch concepts and, (d) increasing shoulder and arm range as identified by forearm lag. Instructional tasks were designed to rely primarily on environmental and performance feedback rather than teacher feedback.

Developmental Guidelines

Arm Action: refinement from arm action in the anterior posterior plane to a greater emphasis of arm movement in the horizontal plane. (Wild, Roberton, and Seefeldt).

Arm Action: the development of increased forearm lag due to greater range of motion and full elbow extension at release. (Logsdon, Roberton).

Trunk Action: refinement progresses from stabilizing role through shoulder/spinal rotation, block rotation with forward or lateral flexion to pelvic-spinal-shoulder rotation with lateral flexion of the trunk. (Wild, Roberton, Hanson).

Leg Action: refinement progresses from a position of feet together facing the target to a side-facing position with a unilateral stride to the mature trunk rotation from a side-facing position with complete weight transfer and a contralateral stride. (Wild, Hanson, Roberton, Seefeldt).

Instructional Guidelines

A minimal number of clear concise concepts or goals must be presented to the child to promote selective attention to relevant cues without information processing overload occurring. (Case, Gentile, Kagan and others).

Skills performed in a closed learning environment aid the child in concentrating on and achieving the proper movement performance sequence. (Del Rey, Gentile).

Internal feedback conditions are improved by structuring the environment through task analysis concepts related to the knowledge of performance and task design concepts related to the degree a movement goal was attained. (Gentile).

Instructional Tasks Designed to Emphasize Increased Range of Motion (IRM), Body Position (Form) and Sequencing in Developing a Forceful Overhand Throw.

TASK #1 - TIRE ROTATION

Objectives	Description
1. Side facing 2. Preparatory leg recoil 3. Stride opposition 4. Differentiated trunk rotation	Child places back (right) foot in tire while taking side facing position; front (left) foot is lifted and rotated touching back of tire; stride toward target and throw.

TASK #2 - STRIDE ON TIRE

Objectives

1. Side facing
2. Stabilize foot position
3. Differentiate trunk rotation
4. Weight shift

Description

Child places rear fooot on side wall of tire at right angle to target line; forward foot on near side wall and pointing to target; without feet moving, arm and trunk movement are initiated; weight transfer and deep recoil twist throw to target with weight shift (feet remain on tire).

TASK #3 - TARGET THROW

Objectives

1. Total performance
2. Forceful throw
3. Specified form components stressed

Description

Child assumes side facing position; the throw is performed within the child's present concept of a forceful throw.

TASK #4 - NERF BALL THROW FOR HEIGHT

Objectives

1. Weight transfer
2. Arm retraction
3. Forearm lag
4. Horizontal adduction

Description

Child positions himself in wide stance position with outer side of elbow against back (right) leg; arm is parallel to floor with palm up holding ball; left arm raised to ceiling; preparatory weight shift and throw to ceiling.

TASK #5 - OPENING UP CONE TOUCH

Objectives

1. Arm retraction
2. Forearm lag
3. Stride length
4. Sequential delay of summation of forces

Description

Child stands in side facing postion with back of throwing hand resting on top of cone placed to the rear; non-throwing arm and lead leg are lifted and rotated to the rear; child strides forward over carpet square to throw.

TASK #6 - THROW BEANBAG DOWN ON MAT

Objectives

1. Arm retraction
2. Horizontal adduction
3. Trunk rotation

Description

Stand next to carpet with beanbag in hand; raise arm up and back and throw down hard on mat or carpet.

TASK #7 - THROW FROM INCLINE

Objectives
1. Stride length
2. Delay of arm action (timing)

Description

Stand in side facing position in incline mat of raised object; stride and throw.

TASK #8 - CONE FOOT TOUCH TO STRIDE

Objectives
1. Preparatory leg recoil
2. Stride length
3. Sequential delay of arm action

Description

Child takes a side facing position; forward leg rotated to rear touching cone about 6" above floor, stride is initiated and carried past a series of colored lines or markers.

TASK #9 - SOFTBALL THROW AT TARGETS

Objectives
1. Heavier object
2. Forearm lag
3. Differentiated rotation

Description

Child takes side facing position to throw softball at maveable target; child utilizes forceful throw.

TASK #10 - CONE TOUCH WITH STRIDE

Objectives
1. Arm retraction
2. Knee and elbow high (weight transfer)
3. Stride initiated movement
4. Arm lag
5. Sequential timing (stride, pelvic-spinal-shoulder rotation, arm action)

Description

Child stands on mat in side facing position with back of hand resting on cone placed on mat to the rear; stride down off mat is initiated and child throws to target.

TASK #11 - THROW FROM INCLINE WITH ROTATION

Objectives
1. Preparatory leg recoil
2. Stride length
3. Weight shift
4. Hip lead trunk rotation
5. Arm lag
6. Sequential delay of summation of forces
7. Opening up

Description

Child stands in side facing position; forward leg rotated to the rear touching or passing over mark on inclined mat; stride initiated and carried past a series of lines or markers.

Selected References

Range of Motion as the Focus of Teaching the Overhand Throwing Pattern to Children.

Luedke, George Charles, Jr. Order No. 8120145

Dissertation Abstracts International
Vol. 42, No. 04 1534-A
October, 1981 (1-800-521-3042)

MASTER CLASS IN EDUCATIONAL GAMES (K-8)

Daphne Hall, Director, Kids In Motion
(See Page 13)

ENRICH YOUR PROGRAM WITH A NEW RACKET SPORT-- Teach Paddlemington: A Low-Cost, Indoor/Outdoor Game for Both Sexes (4-8)

Gene Godfrey, Griffin Middle School, Cobb County Schools

An exciting indoor/outdoor play-any-where game. Faster than badmingron, yet more exciting. To play the game, all you need are the paddle-minton paddles and birdie. Two or four players can play at a time, using badminton or volleyball nets. Ideal for Physical Education classes and intramural competition. Players of all levels of ability and any age level can quickly enjoy the game and easily understand the rules.

INNOVATIVE BULLETIN BOARD IDEAS IN PHYSICAL EDUCATION

India Anne Goodyear, Columbia County Schools, Grovetown Elementary School

A. NECESSITY OF BULLETIN BOARDS IN PHYSICAL EDUCATION

1. Relay concepts to students
2. Enforce and reinforce ideas and concepts
3. Motivational Center
4. Public Relations

B. SHARE BULLETIN BOARDS IDEAS

1. Slide Presentation
2. Visual Diagrams
3. Discussion and Sharing

S-44

"CON" TESTS IN PHYSICAL EDUCATION (K-6)

Ruth Reid, Furman University, Greenville, South Carolina and
Terri Durden, Jolly Elementary School, DeKalb County Schools

Here are ideas for gadgets and activities which give the teacher a basis for evaluating students while the students learn and enjoy the process.

Movement Boxes (original idea from JOPER, Feb. 1981, Benson, Janice, "Creating Games for Learning," p. 22.)

Stuff and cover square boxes (milk cartons, tissue boxes, etc.) using construction paper or contact paper. Select a concept or skill to be evaluated and put a related question or picture on each side of the box. The child rolls the box and answers or performs as indicated by the side that comes up. Example: 1st Grade. Locomotor skill performance. Use a picture of different locomotor skills on each side - running, hopping, galloping, walking, jumping, skipping. The child rolls and performs the skill shown. The teacher evaluates efficiency. Here are some additional ideas: Flexibility - 1. positions requiring flexibility 2. ask for examples of movements to improve flexibility in specific body area shown. Strength - same as above. Gymnastics - selected stunts to be performed. Square Dance - 4th Grade square dance unit, and the question is: "Can you -?"

Side 1 - Allemande left
Side 2 - Do-sa-do
Side 3 - Sashay
Side 4 - Suffle step
Side 5 - Bend the line
Side 6 - Grand right and left

The limits of these movement boxes are bound only by the teacher's imagination.

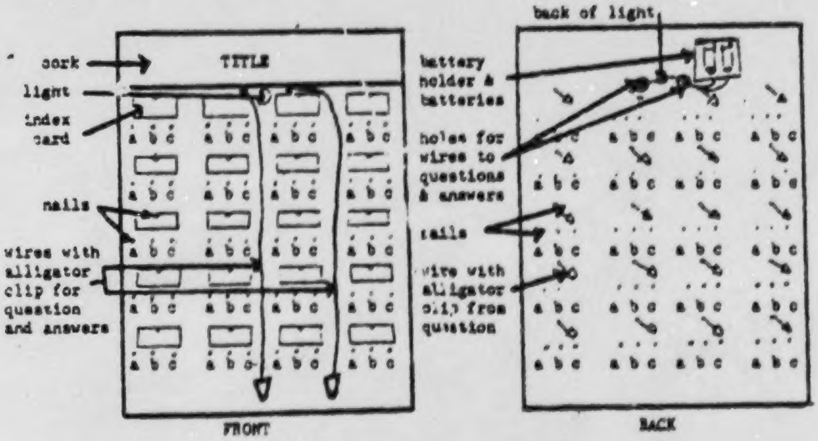
Electric Answer Board

The Electric Answer Board is used by placing one alligator clip on a nail holding the index card with the question, then selecting an answer (a,b,c) and placing the second alligator clip on the appropriate nail. If the answer is correct, the green light turns on. This is great for study, instant feedback, challenges with a friend, and more.

1. Cut plywood to desired size
2. Lay out and mark board for desired number of questions, top or title section, and light placement
3. Drill 3/4" hole for light receptacle
4. Drill small holes for 2 long wires to be used on questions and answer nails
5. Hammer nails into marked spots, head to front; ½" exposed front, ¼" exposed back
6. For each question, solder wire with clip to the nail holding the card. Wire needs to be long enough to reach each possible answer
7. Put light receptacle in the hole and glue
8. On back, attach battery holder in place using a 1/3" cloth elastic strip
9. Solder two wires to battery holder. Solder one of these to light. Solder other to one of the long wires that goes through the small hole and to the front of the board.
10. Solder to the light the other long wire which will go through the second hole and to the front of the board.
11. Place alligator clip on short wire for each question and to the end of each long wire to the front of the board
12. Put in batteries and bulb with colored cover
13. Paint as desired. Keep nails and clips free of paint.

To set up board for use:

1. Use index cards for either multiple choice (3 answers) or true-false questions. Punch hole in top center of each so that each can hang on question or top nail for each question. Questions on a variety of topics may be written and indexed under topics, activity, concepts, etc.
2. Place index cards on board.
3. Make a key sheet.
4. Work from back of board and put alligator clips for each question on correct answer nail. To check answers, work from front of board by attaching one clip (long wire) to a question and then the second clip to the answer. If light comes on, correct attachment has been made.


cork
TITLE
light
index card
a b c
nails
wires with alligator clip for question and answers
FRONT
back of light
battery holder & batteries
holes for wires to questions & answers
nails
wire with alligator clip from question
BACK

Materials

3/4" plywood, 2' X 4' (scrap = $0.00)	$4.00
4 headless nails per question	.60
2 D-flashlight batteries	1.00
1 D-battery holder	1.00
coil of #22 insulated copper wire	2.00
alligator clips (4 per question) per dozen	1.19
1 ½ volt light receptacle and bulb	2.00
soldering wire (resin flux)	.75
wood glue	.50

Sample Index Cards

TOPIC: Folk Dance

From what country does the Hora Come?
a. Russia
b. Mexico
c. Israel

(Answer on back of card is c.)

TOPIC: Fitness

How large is my heart?

a. The size of my fist
b. The size of my head
c. The size of a cake

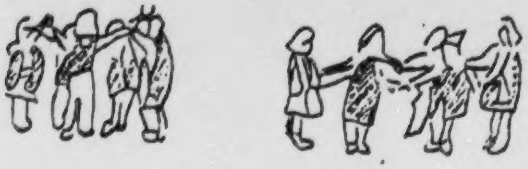
(Answer on back of card is a.)

S-46 "Con" Tests in Physical Education Continued:

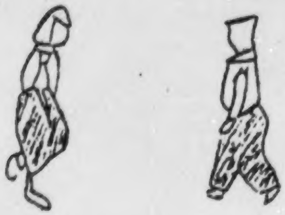
Written Puzzles

The written puzzles are especially good for children who cannot read more verbal tests. Select concepts to be evaluated, then draw or trace pictures which display "correct" and "incorrect" answers. The teacher reads the directions for each puzzle and children mark as directed.

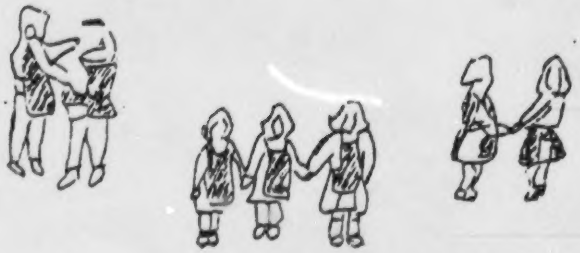
Sample puzzle items: first grade



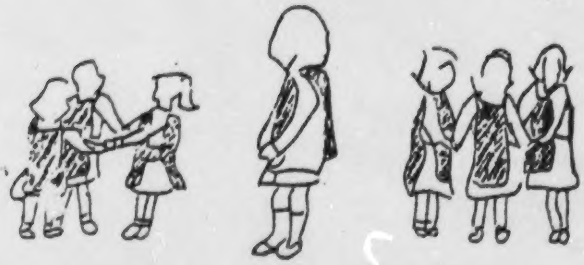
Directions: Draw a circle around the circle which has arches.



Directions: Draw a circle around the child who is hopping.



Directions: Draw a circle around the ones who are partners.

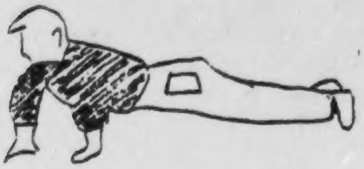


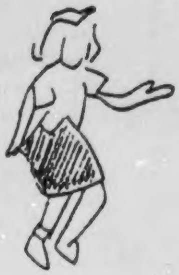
Directions: Draw a circle around the one or ones not cooperating.

(Continued on Next Page)

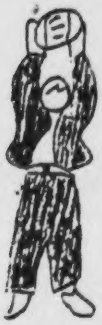
"Con" Tests In Physical Education Continued:

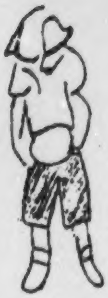
Sample puzzle items: second grade



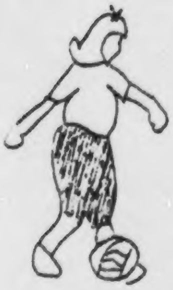


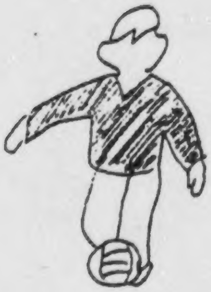
Directions: Draw a circle around the boy or girl with strong arms and put an X on the one with strong legs.



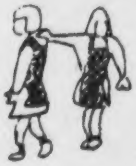


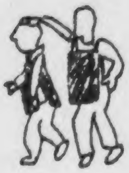
Directions: Draw a circle around the one throwing the ball underhand and an X on the one throwing the ball overhand.





Directions: Draw a circle around the boy or girl stopping the ball correctly.

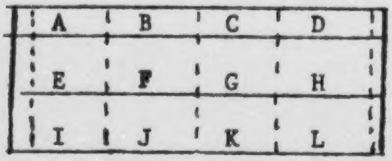




Directions: Draw a circle around the one tagging safely and put an X on the one tagging not safely.

Pocket Mats

Used for observational evaluation of response to selected problems.



A	B	C	D
E	F	G	H
I	J	K	L

Directions: Use on clear plastic shower curtain. Stitch together on broken lines. Keep colored curtain on the bottom. Slit colored curtain on one side of squares E,F,G,H to make pockets. Others have openings on unstitched sides. Each square is a pocket which holds a sheet of construction paper on which stimulus has been placed. Mats with fewer pockets can be made for younger children.

Grid Mats

Same as pocket mats. One colored shower curtain divided into desired number of squares - using adhesive backed car accent tape (¼"). Magic markers can be used. Theme may be marked with permanent or erasible pen. Suggested themes include shape recognition, body part identification, directionality, movement recognition, etc.

Happy Hearts Game Book

Used to promote creativity in developing games for cardiovascular endurance. Throughout the year as skills are taught, have children make up games using the skills. Stipulate that the game must get the heart rate up 40-60 beats per minute if it is to be included in the Happy Hearts Book.

HAPPY HEARTS BOOK!

FLICKERBALL (4-8)

Gene Godfrey, Griffin Middle School, Cobb County Schools

Ideal for boys, girls or as a co-ed team sport for P.E. classes or intramural competition. Easily learned by everyone from an elementary level to collegiate. A fun filled non-contact football type game. Flickerball is a game filled with action, much running, throwing and catching a football. More fun than touch football it provides a high level of fitness, utilizing the ball handling skills of football and the movement skills of basketball.

The game requires little in the way of equipment or special facilities. Required equipment are two goals and a football. The game is played between 2 teams of 7 players each. Easily adapted to half court or indoor play. Fields may be laid across a regulation football field with goals set-up 5 yards out-of-bounds along the sidelines. Each player has opportunity for numerous pass catches and throws and also runs 1 7/8 miles in each game. Man to man defense is used. Game can be adjusted to smaller or larger player areas and to different grade levels.

Rules are simple and the game easy to play and demands maximum activity and participation. The game provides a variety of playing situations and emphasizes many familiar skills in a novel setting. If you are looking for a new wrinkle in your P.E. or intramural program, teach flickerball, then watch them come when you yell, "Flickerball, anyone?"

CHILD DIRECTED VOLLEYBALL STRIKING SKILLS PROGRESSION K-6

Cynthia Ratcliff, Fairview Elementary School, Roanoke, Virginia and
Judith C. Beale, Virginia Polytechnic Institute and State University, Blacksburg

The purpose of this presentation is: 1) to provide an overview of volleyball activities appropriate for children ages five to eleven and 2) to describe specific examples of exploratory and child directed teaching techniques which will promote success for each child, as well as guide the pupil in the acquisition of correct form and understandinf of basic principles of gravity and motion.

I. Activities -- (Handout for participants)
    A. General Manipulative Striking Skills K-1-2 -- executed for familiarity and body capability awareness

    B. Manipulative Volleyball Skills --executed for accuracy as well as power 3-4-5-6

II. Examples of teaching techniques (slide series)
    A. Emphasizing the use of body parts, guide children ages five and six to use of body parts, especially hands and arms in controlling equipment.

    B. Analyzing volleyball skills for children ages seven and eight and guiding them to efficient movement skill and utilization of safe and individually adjusted equipment.

    C. Game play skills and strategies appropriate for nine, ten, and eleven year old children are itemized and alternative types of play are considered.

(Continued Next Page)

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Volleyball Striking Skill Progressive Curriculum for Children Ages 5-12

I. Rationale - This striking skills progression was developed for the following reasons: 1) To integrate the movement concepts of space, body, effort, and relationships into a progressive striking skills program for elementary age children. 2) To provide students of grades K-6 with a more thorough knowledge of striking skills, specifically related to the use of the hands and arms and directed toward development of volleyball skills. 3) To provide students of grades 4-6 with the background to proceed more progressively through the transition of striking skills resulting in successful playing of a volleyball game.

II. General Objectives of Striking Skills Progression

A. Cognitive: 1) Terminology - associated with hand-arm manipulation and volleyball: control; toss; catch; strike; pass (overhand pass, forearm bump pass); serve (underhand serve, sidearm serve, overhand serve); receiving; spike, dink. Positioning: relationship to the ball; relationship on the court and to other players; names of positions. Rotation: team play; strategy - (1) offensive use of space-bump-set-over, (2) defensive use of space, rules, and scoring.

B. Affective: Acceptance of other student's playing abilities; cooperation in working with two's, three's and as a team; appreciation of Volleyball as a possibility for participation as a life time sport; development of own games.

C. Psychomotor: 1) Good ball control. 2) Practice and skills development of skill listed under cognitive; reaction to speed and flight of ball; moving to get into proper position to receive ball and pass it.

III. Program Design: A) Scheduled for two day a week program, grades K-6. Total allotment to skills over seven years is forty-one lessons. B) Taught in Spring of the year after students have had experiences in throwing, catching, and bouncing. C) Number of lessons each year: Kindergarten - three lessons; First and Second Grades - four lessons each; Third Grade - six lessons: Fourth, Fifth and Sixth Grades - eight lessons each. D) Each lesson will last approximately one-half hour and will be taught in gym, outdoor blacktop area, volleyball area located in grass play area or in the classroom.

IV. Equipment - throughout progression every attempt will be made to provide one item of equipment per student: balloon, yarnballs, sponge balls, lightweight plastic balls or small beach balls, playground balls (5" and 8½"), leather volleyballs, hoops, ropes, wall targets, nets.

V. Conditioning Exercises: Vertical jumping; jumping with step approach; fingertip-push-pull; sliding-right and left; wall-push-up using fingers; wall jump; with 1 partner on each side--jump up touch hands-slide touch; ones developed by students.

VI. Lesson Themes

A. Kindergarten: *Lesson 1:* Theme - Striking using different body parts. Equipment - Balloons and flashcards. *Lesson 2:* Theme - Striking using different parts. Equipment - Yarnballs and hoops (one for each student). *Lesson 3:* Theme - Striking with emphasis on using palm, back of hand, fist, heel of hand and wrist. Equipment - Yarnballs, boxes, wall targets (one for each student).

B. First Grade: *Lesson 1:* Theme - Striking emphasizing underhand striking with

Volleyball - Ages 5-12 Continued:

one hand. Equipment - Yarnballs and milk cartons (one for each student--rope every 4 students). *Lesson 2:* Theme - Striking ball underhand with emphasis on making ball move. Equipment - Playground balls (5" -- one for each student and nerfballs -- 8" size). *Lesson 3:* Theme - Striking with one hand underhand emphasizing concept of over. Equipment - Yarnballs or nerfballs (one for each student), rope and wall lines (one per 4 students). *Lesson 4:* Theme - Striking sidearm off ball held in non-striking hand. Equipment - Yarnballs or Nerfballs, wall targets (one for each student), hoops (one for partners).

C. Second Grade: *Lesson 1:* Theme - Introduce underhand, overhand and sidearm striking as a way of serving the ball. Equipment - Beachballs or large lightweight soft plastic balls (one for each student). *Lesson 2:* Theme - Striking using two hands, underhand and overhead. Equipment - Beachballs Nerfballs or lightweight plastic balls (one for each student). *Lesson 3:* Theme - Review toss-strike and concept of pass with emphasis on height and distance. Equipment - same as lesson 2. *Lesson 4:* Theme - Striking with one and two hands, underhead and overhead with concept of getting ball over net. Body, ball net relationships. Equipment - Using beachballs, nerfballs, yarnballs and plastic balls.

D. Third Grade: *Lesson 1:* Theme - Striking using two hands, underhand and overhead with emphasis on continuous passing between partners. Partner relationships. Equipment - Beachballs or Nerfballs and wall targets (one for each student). *Lesson 2:* Theme - Striking with emphasis on forearm bump pass. Equipment - Lightweight plastic balls and wall targets (one for each student). *Lesson 3:* Theme - Striking with emphasis on forearm bump pass with partners and continuous bumping. Equipment - Lightweight plastic balls and benches (one per 4 students). *Lesson 4:* Theme - Striking with emphasis on serving underhand and sidearm. Equipment - Playground balls (8½", one per student) and wall targets. *Lesson 5:* Theme - Striking with emphasis on serving underhand and sidearm getting ball over net. Equipment - Volleyballs (four for each court) and two nets. *Lesson 6:* Theme - Striking with emphasis on game-like situation with net -- cooperative and competitive. Team work relationships. Equipment - Volleyballs and two courts (four volleyballs per court).

E. Fourth Grade: *Lesson 1:* Theme - Striking with emphasis on overhead pass and good control. Equipment - Volleyballs, playground, vinyl balls (students may choose--do not have enough volleyballs for each person). *Lesson 2:* Theme - Striking with emphasis on bump pass and good control using stations. Equipment - Volleyballs and playground balls (one for each student) and wall targets. *Lesson 3:* Theme - Striking with overhead pass emphasizing over and continuous passing. Equipment - Volleyballs (one per partners -- 2 ropes at 6'). *Lesson 4:* Theme - Striking using bump pass emphasizing over and continuous passing. Equipment - Volleyballs (one per partners -- 2 ropes at 6'). *Lesson 5:* Theme - Striking with overhead and underhand pass with three's and group with emphasis on continuous passing. Small group relationships. Equipment - Volleyballs. *Lesson 6:* Theme - Striking with emphasis on using the underhand serve for distance and accuracy. Equipment - Volleyballs (one per student), wall targets and nets. *Lesson 7:* Theme - Using striking skills in game situation with emphasis on positioning, scoring and rotation. Variation: Cooperative volleyball. Equipment - Volleyballs (two nets). *Lesson 8:* Theme - Using striking skills in game situation with emphasis on positioning, scoring and rotation. Team work relationships. Variation: Cooperative volleyball. Equipment - Volleyballs and 2 nets.

F. Fifth Grade: *Lesson 1:* Theme - Review of overhead and bump pass with emphasis on working in four's. Equipment - Volleyballs. *Lesson 2:* Theme -

Bumping ball using over the head dump and lateral bump and introduction to setting. Equipment - Volleyballs, wall targets and two nets. *Lesson 3:* Theme - Setting with emphasis on use of overhead pass and over net working in two's and three's. Equipment - Volleyballs and 2 nets, station cards. *Lesson 4:* Theme - Setting with emphasis on use of overhead pass and bump pass over net working in two's and three's. Equipment - Volleyball and 2 nets. *Lesson 5:* Theme - Introduction of overhead serve. Equipment - Volleyballs. *Lesson 6:* Theme - Playing a modified game with emphasis on bump, set and over. Equipment - Volleyballs and 2 nets. *Lesson 7 & 8:* Modified games - competitive or cooperative with emphasis on bump-set-over, rotation, scoring and rules in competitive and number consecutive hits in cooperative.

G. Sixth Grade: *Lesson 1:* Theme - Refining of volleyball skills, station work. Equipment - Volleyballs and 2 nets. *Lesson 2:* Theme - Review of setting and introduction of return of service. Equipment - Volleyballs and 2 nets. *Lesson 3:* Theme - Repeat emphasis on service return and introduce net recovery techniques and one hand passes. Equipment - Volleyballs and 2 nets. *Lesson 4:* Theme - Introduction of the spike. Equipment - Volleyballs, lines on wall and 2 nets. *Lesson 5:* Theme - Continuation of work on the spike. Equipment - Volleyballs and 2 nets. *Lessons 6,7 and 8:* Theme - Actual playing of games competitive or cooperative with emphasis on (1) only three hits per side, (2) bump-set-spike, (3) rules, (4) rotation and (5) scoring in competitive and number of consecutive hits in cooperative. Student choice of cooperative or competitive with at least one day of each.

VII. Application of Skills: 1) Blind Volleyball - *see Wagner, pg. 41; 2) Takraw - Wagner, pg. 41; 3) Cage Volleyball - Wagner, pg. 41; 4) Bat Ball - *see Bucher, pg. 134; 5) Sideline Volleyball - *see Kirchner, pg. 292; 6) Bound Ball - Kirchner pg. 292; 7) Other Lead-Ups Listed in "Volleyball for Children" - see Scates, pg. 26-29; Cooperative Volleyball - Scates, pg. 26-29; All Teams Hit - Scates, pg. 26-29.

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COUNTRY SWING (4-8)

Beverly Sessions and Michael Tenoschok, Pine Mountain Middle School, Cobb County Schools

Cotton Eye Joe

Side by Side

Hand position: Man's right hand is in woman's right hand over her right shoulder.
Woman's left hand is in man's left hand, held in front of his body.

Steps for Both: Part I
Left foot in front of right, kick. Step, left-right-left (forward)
Right foot in front of left, kick. Step, right-left-right.
Repeat process for both feet.

Part 2:
The above is followed by eight triple steps forward. Starting with the left foot (i.e. 1) left-right-left, 2) right-left-right,.......8) right-left-right.

Repeat Part I and 2.

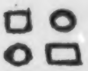
*Originally Part I utilized the triple step backward. It was modified for our use however to avoid confusion among the middle school students.

2 Couples Side by Side

The steps are the same as above except all dancers place their hands around the waist of the person next to them.

Tandem

Hand position: Partners hold inside hands, outside hands join with other couple. Everyone travels forward.



Part I. All dancers: left in front of right, kick. Left-right-left.
Right in front of left, kick. Right-left-right.
Repeat for both feet.

Part 2. Four triple steps: step left-right-left. Step right-left-right.
Step left-right-left. Step right-left-right.

Part 3. Head couple drops inside hands and does four triple steps to the outside, moving into a position behind couple 2. Rejoin hands.
Repeat entire process, Part 1,2, and 3.

S-54 Country Swing Continued:

Texas Two Step:

Side by Side

Hand position: Man's right hand holding woman's right hand over her right shoulder.
Woman's left hand in man's left hand on the man's waist (left side).

Steps for Both: Left close (click), Right close (click),
Left-Right (quick step).

Repeat.

Closed Dance Position

Hand Position: Man's left hand joined with woman's right.
Woman's left hand on man's waist (or in belt loop).
Man's right hand on woman's left shoulder.

Steps: Man: (same as Side by Side).
Left close, Right close, Quick step.
Woman: (opposite man, moving backward)
Right close, Left close, Quick step.

Face to Face

Hand Position: Man's left hand in woman's right.
Man's right hand in woman's left.

Steps: Standing approximately arms length apart....man moves forward with left foot, woman with right foot (knees are slightly bent). Man then brings his right foot forward, woman moves her left.
The man then returns his left foot (woman's right) back to the original position. The man's right foot (woman's left) is moved back to the original position.
Repeat entire process.

Turn: Same foot sequence, however the partners step side by side for the one-two count (left-right) and back with a ¼ body rotation for three-four count (moving clockwise). Repeat immediately to return to original position.

SCHOTTISHE

Hand Position: Man's right hand in woman's right hand over her right shoulder.
Woman's left hand in man's left hand in front of both.

Steps for Both: Part I: Starting with right foot, take four walking steps, hopping on the fourth step. Then repeat with left foot. (i.e., R-L-R-hop, L-R-L-hop).

(Continued on next page)

Country Swing Continued:

Steps For Both Continued:

Part 2: Both partners step to the right with the right foot, bring t left foot behind the right, step right, hop left. Repeat steps going to the left. (step with left, right behind left, step left, hop right).

Part 3: Repeat Parts 1 and 2.

TRIPLE STEP:

Hand position: Closed Dance Position (same as Two Step).

Steps: (Steps for Man, Women does the opposite).
Triple Step: Left-Right-Left, Right-Left-Right, Left-Right

Dance Pattern:

1. Triple Step (regular)
   Triple Step
   Step, Step
2. Turn
   Triple Step
   Triple Step
   Step, Step.
3. Turn Back
   Triple Step
   Triple Step
   Step, Step
4. Triple Step (four times, to make a complete turn)
   Triple Step
   Step, Step.
5. Triple Step with an Underarm Turn.

Music References and Dances -- URBAN COWBOY (Movie Soundtrack).
Stand by Me. (Two Step, side by side or closed dance position).
Lookin for Love. (Two Step or Triple Step).
Darlin. (Two Step, Closed position with dip).
Could I Have This Dance. (Two Step, closed).
Cherokee Fiddle. (Two Step, face to face).
Lyin Eyes. (Two Step, closed).
Don't It Make You Want to Dance. (Two Step, face to face, Regular Schottishe, Sweetheart Schottishe).

WAYLON: MUSIC MAN. 1980. RCA Records. N.Y.
It's Alright. (Cotton Eye Joe).
Storms Never Last. (Two Step, Closed).
Sweet Music Man. (Two Step, Clo
He Went to Paris. (Two Step, Cl

WANTED: THE OUTLAWS. 1977 RCA Records. N.Y.
I'm Looking For Blue Eyes. (Two Step, closed).

COAL MINER'S DAUGHTER. (Movie Soundtrack)
Coal Miner's Daughter. (Two Step or Triple Step).

COTTON EYE JOE. (45 r.p.m.)
Cotton Eye Joe. (regular, 2 couples, tandem).

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COLOR BY NUMBER:
OR HOW TO ORGANIZE YOUR CLASS WITHOUT LOSING SLEEP

Dolly Lambdin, St. Andrew's Episcopal School/ University of Texas at Austin

Color by number is an organizational strategy for individualizing group assignments and teams in physical education classes. By assigning students to a particular place on the chart according to their skill level, attitude, and/or behavior players can be easily and quickly assigned to groups for activity or competition in groups of various sizes either heterogenously or homogeneously grouped by skill. The groups can be changed every day in every class, with very little hassle and no out of class preparation time, to provide for the best learning situations. With a little planning, this system can be used to assign partners so that each child is a partner with every other child in the class. It is an excellent system for use in planning the best learning environment for students in various activities without taking up the teacher's valuable planning time.

The following is a sample for a class of 24 students. It can be adapted for any number of students using the same principles. Using a blank chart, each student in the class is assigned to one of the numbers according to an appraisal of his/her skill. The most skilled students are put in the numbered spaces indicated by "tops" (numbers 2 & 4), the average in the "middle" spaces (1 & 6), and the least skilled in the spaces labeled "bottom". These assignments are done by the teacher in private and the ratings never need be referred to again. The students are just told their number and color and instructed to remember it.

	Red		Blue		Green		Yellow
1.	middle	1.	middle	1.	middle	1.	middle
2.	top	2	top	2.	top	2.	top
3.	bottom	3.	bottom	3.	bottom	3.	bottom
4.	top	4.	top	4.	top	4.	top
5.	bottom	5.	bottom	5.	bottom	5.	bottom
6.	middle	6.	middle	6.	middle	6.	middle

Although this procedure takes five or ten minutes for each class the management time and planning time saved is well worth the initial effort. The positions need not be perfect the first time for the general idea to work. Once the assignments have been made the students are taught their color and number code. Using pinnies for a class period and playing short games that require the children to respond to their color and number separately have been very hepful in our classes. Squad positions on the floor can also be used to reinforce the codes, but we try to stay away from requiring the regimented waiting in squads that is still prevalent in some of our secondary schools.

Now that all the work is done it is time to put the system to work. If you want the students in groups of 3, heterogeneously grouped call the 1,2,3, of each color to get together and the 4,5,6 of each color to get together. If the activity would be better if they were homogeneously grouped in threes then call for the even and odds in each group or the 2, 4, & 6 to get together and the 1, 3, & 5 ofeach color to get together. If the class is to be divided in half with even groups, two colors can be on each side, or all 1, 2, & 3s can be on one side and all 4, 5, & 6s can be on the other. For partners of the same skill either assign pairs of colors (yellow & green, blue & red) to be partners with the matching number. For groups of 4 equally skilled, just have all of each number get together. The possibilities go on and on, with no need to spend any additional planning time arranging groupings and no management time in class dividing children into groups.

Color by Number Continued:

Refining the system to make sure that problem children are not often placed together is easily done, by checking for common combinations when arranging the chart and spreading out any potential problems. If two children cause problems for each other make sure they are different colors and different numbers and they will not often be placed together. It is also possible to arrange the chart so that the grouping will always be integrated in terms of sex by placing girls and boys at each number level and on each color. That way the highest skilled girls get to play in games with the highest skilled boys and the least skilled girls and boys do not have to be placed in stressful competitive situations with the more highly skilled or aggressive, but can work at their own level.

This system even without the skill component can save you time in planning classes and provide easy organization within the class time. It frees the teacher to really think about the learning situation and how it can be best structured since the possibilities for groupings are available.

DISCO LINE DANCES

Birdie Bell, North Georgia College: Dahlonega

I. Disco Line Dances

Music: Any music written in 4/4 time with good, steady beat. The beauty of these dances is that they can be performed to whatever soft rock is on the charts at the time. Even college students will bring favorite records.

Formation: Random, no partners, all facing forward.

A. Watergate Hustle

1-8 Walk forward 4 steps beginning with the right foot. Walk backwards 3 steps beginning with the right foot. Raise the left knee on the 8th beat.

9-16 Rock forward over the left foot twice, then back over the right foot twice. Rock forward once, backward once. Then step forward left with a pivoting step that turns you a quarter turn to the left. Swing the right leg across in front of the left leg.

1-8 Step to the right with the right foot. Step behind the right with the left. Step to the right again with the right foot. Swing the left leg across in front of the right as you clap one time.

Repeat moving to the left with the left foot.

Repeat the whole dance from the beginning.

B. Bus Stop Hustle

1-8 Raise up on your toes, click your heels together twice. Touch your right toe in front twice. Touch your right toe in back once, in front once, to the side once. Then swing the right leg hard to the left, turning in a pivoting motion on the left foot. This last move turns you a quarter turn to the left.

9-16 Step backwards 3 steps beginning with the right foot. Raise the left knee on the 4th beat. Walk forward 3 beginning with the left foot and swing the right leg across in front of the left on the 8th beat.

1-8 Step to the right with the right foot. Step behind the right with the left. Step to the right again with the right foot. Swing the left leg across in front of the right as you clap one time. Repeat moving to the left with the left foot.

9-16 Turn twice to the right with 3 pivoting steps and a clap on the fourth beat. Turn back to the left with 3 pivoting steps and a clap.

Repeat dance from the beginning.

C. The Silver Bullet

1-8 Move forward and diagonally right with the right foot. Bring the left foot up beside the right. Step back to the original position with the left foot first. Return right foot.

9-16 Move to the right with the right foot. Close with the left foot. Step back to the original position with the left foot first. Return right.

1-8 Touch your right toe out to the right^{1} and back^{2}. Shift weight. Touch left toe out^{3} to left and back^{4}. Brush right foot forward and upward^{5}. Jump and land with both feet at the same time.^{6} Swivel both feet (toes) outward^{7}, then together.^{8} The hands follow the same pattern.

9-12 Swing the right leg forward^{1}, then backward^{2}. Pivot on the left foot as the right leg swings backward, turning a quarter turn to the right. Touch^{3} the right toe forward, then backward^{4}.

Repeat dance from beginning.

D. King Tut's Strut

1-8 Start at the bottom of an imaginary "7" on the floor. Step forward and diagonally to the right with the right foot. Close with the left. Step left with the left. Close right.

9-16 Return to original position retracting the "7". Start with the right foot.

1-8 Repeat the same pattern as in 1-16, but take a step with each beat of the music.

9-12 Touch the right toe forward once, the back once, to the side once. Then swing the right leg hard to the left, turning in a pivoting motion on the left foot. This last move turns you a quarter turn to the left.

Repeat dance from beginning.

All four dances may be put together medley fashion. Change to the next dance each time you face front again.

S-59

KIDS CAN BURN OUT TOO!

"Stressing Relaxation in the Classroom"

Iris J. Prager-Decker, George Mason University, Fairfax, Virginia

In recent years we have been made aware of the role stress plays in our lives. Children in the course of growing up encounter multiple types of stress. Research shows that one out of ten children is subject to emotional or mental health problems. Yet children do not articulate their stress in manners adults can easily understand. Most children at sometime react to stresses with either behavioral disorders, psychosomatic reactions or serious medical conditions such as asthma or juvenile rheumatoid arthritis.

When the relationship between stress and disease is understood, it becomes obvious that intervention in the stress arousal mechanism is necessary. Since children spend 1/3 of their lives in school, schools can be an excellent place to teach these skills.

This session will examine several different intervention techniques and evaluate their worth in an education setting. With the use of audio cassettes some relaxation and guided imagery skills.

DENNIS THE MENACE HANK KETCHAM
Ketcham
4-29

"Should little kids have to lay awake at night wonderin' how much ice cream bars are gonna cost this summer?"

S-60

CHILDREN -- MAY I HAVE YOUR ATTENTION -- PLEASE?
(Fingerplays For Your Control and Mine)

Bill Stinson
Division of HPER&A
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Fingerplays are an excellent method for developing fine and some gross motor skills. They are particularly helpful in developing hand-finger muscles and eye-hand coordination. Since young children enjoy doing them and find them quite challenging at times, fingerplays can be used in situations which require the children to quiet down, to wait patiently, to sustain or focus their attention on the teacher, etc. For example, after an intense and active play period, fingerplays can allow a child time to calm down with subtle and discreet movements. Children need time and assistance in controlling emotionally keyed-up feelings of highly-charged play which are not condoned upon entering a quiet, restricted environment again.

There are a variety of ways in which fingerplays may be presented to the children. Some are rhythmical in nature and can be sung or chanted. At times, the words may be omitted with just the actions dramatized in rhythmical fashion. The technique of echoing is one in which the teacher does a phrase and the children reciprocate (good practice for observing and listening skill development. Chain storytelling involves a small group of children who are each responsible for one verse and tell the fingerplay in sequence to the class. A flannel board with appropriate cut-outs can be used to emphasize the story as the children tell it with their hands. Pass Along begins with one child doing the fingerplay for the next child in line who in turn passes it to next one, etc. All in all, fingerplays can prove to be quite useful in promoting such skills as speech and hearing, memory/recall, dramatized expression and socialization in the classroom.

The following fingerplays are some examples which have proven to be quite successful with young children.

Attention Getters and Occupiers

1. Split Fingers -- Can you separate your fingers from your hand one at a time without your other hand helping?

2. Two-on-a-Side -- Can you separate your fingers so there are two on each side of your hand?

3. Finger Wave -- Let's wave each one of our fingers

4. The Finger Walker -- Let's have our finger walker (hold up two fingers) walk on our arm, shoulder, head, chest, etc.

5. Put Your Pinky -- Put your pinky (little finger) on your eye, hair, in your ear, on your nose, on your smile, etc. (try different finge

6. Thumbs Up -- Thumbs up, thumbs down, thumbs side-to-side, thumbs hide, thumbs wiggle, etc. (try different fingers)

7. Spider -- Stick up a thumb, put the pointer (forefinger) of the other hand on it, stick up the other thumb and place the other pointer on it. Then thumb-pointer, thumb-pointer, etc.

Children May I Have Your Attention Please? Continued

Attention Getters and Occupiers Continued:

8. Draw Your Body-- With a forefinger, trace your shoe on the floor, trace your legs, trace your hand, etc. (Try to trace with non-dominant hand, too).

9. Finger Snap-- Snap fingers, try different combinations.

10. Spider -In-The-Mirror-- Touch fingers of one hand to those of the other hand, wiggle touching fingers together, pump them.

ME:

I have a round face	(make circle with a forefinger around face)
Two eyes	(touch two fingers to eyes)
A big nose	(make fist in front of nose)
And a wide, smiling mouth	(make big smile over mouth with fingers)

THREE BALLS:

A little ball	(circle thumb and forefinger)
A bigger ball	(circle hands)
A great big ball I see	(circle arms)
Now let us count the balls we have	
One-Two-Three	(Repeat movements above)

MY BALLOON:

Here I have a new balloon	(make circle with thumb and forefingers)
Help me while I blow	(make blowing sound with mouth)
Small at first, then bigger	(make circle with hand)
Watch it grow and grow	(make bigger, bigger circles, hands then arms)
Do you think it is big enough?	
Maybe I should stop.	
For if I give another blow	(make blowing sound with mouth)
My balloon will surely pop!	(clap hands)

Fingerplays can enhance the variety of gross and fine motor activities present in our elementary physical education programs. Their very nature of being simple and tranquil activities which require little space for movement lends itself to a teacher's needs for those kinds of activities during the class period.

DOES RESEARCH SUPPORT MOVEMENT EDUCATION?

Tom Ratcliffe, University of Georgia, Athens

The purpose of this project was to review the experimentally designed research comparing movement education with other methods of teaching. In addition to a thorough literature search, two computer searches were conducted--Bibliographic Retrieval Services, Inc. and S.D.C.'s International Search Service. This review was limited in several ways. First, a list of all studies that compared movement education, elementary physical education, or different teaching methods was compiled. Second, only studies were accepted which used the term movement education or that compared teaching models meeting the characteristics of movement education as described by authorities in the field. Third, the list was reduced to research studies using an experimental design. Finally, a group of five studies were accepted that used systematic observation of teacher behavior during the experimental period.

The major implication of this review is the fact that very little research is available to support the conclusion that movement education effects learners any differently than other well planned approaches to teaching children. Findings from a handful of valid studies indicate (1) decision-making responsibility can be given to learners while at the same time maintaining adequate levels of motor performance, (2) movement education programs as compared to traditional programs provide greater participation in purposeful activity and more divergent movement, (3) teachers identified as movement educators are using behaviors cited in the literature, and (4) differences in the product measure (student learning and skill development) have not been found in research comparing movement education with other methods of teaching.

The following recommendations are made for future research: (1) systematic observation and confirmation of teacher behavior during the experimental period is essential, (2) use of product measures that coincide with the teaching methods or behaviors being investigated, e.g. comparing two methods of teaching motor skills by using a skills test rather than a fitness test, and (3) comparing specific validated teaching behaviors (student decision-making vs. command style) and specific types of students (low SES 5th graders) may reveal more realistic and useful infomation than comparing different programs such as movement education and traditional.

ANALYSIS OF THE CONCEPT OF SPACE IN GAME PLAYING

Virginia K. Jenkot, District 96, Buffalo Grove, Illinois

The use of space is one of the major components of game play. A player's effectiveness cannot be determined by their performance of the motor act alone, and yet little information is available dealing with the assessment of an individual's use of space in the actual game situation. The purpose of this study is to begin building a data base for understanding how to determine where individuals are in their development of the concept of spatial relationship in game play.

The concept of spatial relationship in this study includes the preparatory movement to catching (applying the correct spatial relationship between the ball and other players) and the position of the body in relation to the ball at the time of the catch. The combination of these two aspects determine a player's efficiency and effectiveness in actual game play.

Cognitive theorists have identified three stages in the development of the concept of space in the child. Projective space was examined in this study because it serves as the basis for development of spatial relationships. Correlated stages of development were hypothesized for the catching behavior observed in a specific game situation. Gym classes and films of children playing games were used to record observable spatial relationships. Several types of observational tools were developed and used with a fourth grade class in Greensboron N.C. in order to determine the best means of observing spatial relationships. From that information, a final observational tool was developed and refined based on the three hypothesized stages of the development of spatial relationships in game play. (Listed below)

Stages of Development of Spatial Relationship in Games

STAGE 1: No movement. Non-purposeful movement; jumping, waving arms, circling the thrower, sidestepping, running, staying equidistant from each other almost in formation (as if playing 3 corner catch).

STAGE 2: Receiver moves purposefully, sometimes forward sometimes sidestepping but mostly with body facing the thrower. Always faces the thrower to receive the ball.

STAGE 3: Receiver moves purposefully. Receiver is able to receive ball with head only turned toward ball while moving and is able to judge the flight of the ball and adjust his relationship to receive the ball.

A panel of five coders if similar doctoral programs with public school teaching experience was selected to implement the final observational tool. Seven films of a specific cooperative throwing and catching task were utilized. These films included high and low functioning groups for each of the grades one, three and five and an adult group. The coders received a one hour training session using similar films. They coded the final films after a one week interval. Intracoder of $r= .81$ was calculated using ANOVA.

The results of the study confirmed that spatial relationships in game play are observable and seem to be developmental in nature. Stages seem to be age related but not age determined. The coders indicated that many behaviors were transitional, or between stages and therefore difficult to code. A large number of the coded behaviors fell into stage two. This clustering around the mean was expected.

The findings of this study provide a data base for teachers and coaches to better understand the concept of spatial relationships required for various physical education activities. Further research is needed to develop techniques for using this concept in a teaching/learning situation.

LET'S SQUARE DANCE FOR THE FUN OF IT (K-3)

Kyle E. Marsh, Laurel Hills Elementary School, Fulton County Schools

Many of us think that square dancing is a dance that belongs in the rural areas of our country. There are sections of our nation that represent themselves with different types of square dances, but there is no reason for it to remain locked up. When children are starting school for the first time, they are exposed to many other boys and girls, some of them may have trouble expressing themselves or working with others. Square dancing is a good antidote.

Square dancing is an activity that requires socialization and teamwork to reach a goal. When their goal is reached, each child will feel the selfsatisfaction of working with the others and completing a square dance. After the children have completed their square dance they will be able to say, "We had a lot of fun doing it."

PARTS OF THE SQUARE --(See Diagram next page)

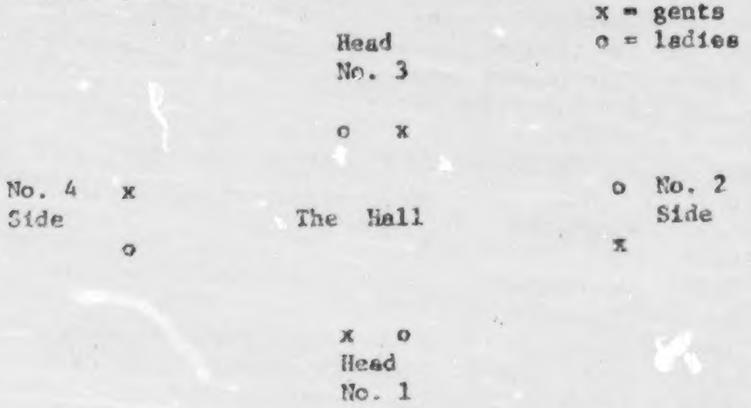
1. Couples are numbered 1, 2, 3, and 4.
2. Couples number 1 and 3 are the head couples.
3. Couples number 2 and 4 are the side couples.
4. Each person has a partner:
   a. The boys partner is the girl to his right.
   b. The girls partner is the boy to her left.

(Continued Next Page)

S-64 Let's Square Dance For the Fun of It Continued:

Parts of the Square Continued:

5. Each person has a corner:
   a. The boys corner is the girl to his left.
   b. The girls corner is the boy to her right.
6. The hall is the center of the center of the square that the four face, and surround.



Basic Calls

1. Honor your partner
2. Honor your corner
3. Swing your partner
4. Swing your corner
5. Do-Si-Do
6. Promenade
7. Allemande
8. Right and left grand
9. Star
10. Gents (ladies) to center and
11. Elbow swing
12. Changing partners

Teaching Aides

1. Put x's on the floor for couple position. Color code for ladies and gents.
2. Use pennies if there are not same amount of boys as girls, or vise versa. If one must play the opposite sex role then those four in that square wear the pennies.
3. Use two different colored clothes around wrist to distinguish left and right.
4. Use songs that teach listening skills (See resources)
5. Use songs that teach right and left (See resources)
6. Use songs that teach specific calls (See resources)

Problems That Will Occur

1. Right and left confusion
2. Not listening
3. Not recognizing or knowing the calls.
4. Refusing to dance with certain partners.
5. Doing dance by memory instead of listening for the calls.

Resources

Square Dancing for Children by Lou Stallman - Stallman Educational Systems, Inc. P.O. Box AL, Roslyn Heights, N.Y. 11577

Get Ready To Square Dance by Jack Cooper and Rosemary Hallum - Educational Activities, Inc. P.O. Box 392, Freeport, N.Y. 11520

(Continued Next Page)

Resources Continued:

Sensorimotor Training in the Classroom by Linda Williams and Donn Wemple - Activity Records, Educational Activities Inc., P.O. Box 392, Freeport, N.Y. 11520.

Hokey Pokey by Frank Messinna and the Maverics, McGregor Records.

Turkey In the Straw Called by Fenton "Jonsey" Jones, McGregor Records.

Texas Star Called by Fenton "Jonsey" Jones, McGregor Records.

Alabama Jubilee Called by Fenton "Jonsey" Jones, McGregor Records.

POSSIBILITIES FOR THE USE OF MOVEMENT THEMES IN GAMES TEACHING IN UPPER ELEMENTARY GRADES

Pamela C. Allison, University of North Carolina, Greensboro

The purpose of this paper is to present four possibilities for the use of movement themes as a method of content organization in games teaching in grade 4-6. The use of themes to organize content has been seen in the elementary school physical education literature within recent years. With varying interpretations, the thematic approach can be seen in such elementary school physic education texts as Graham et. al. (1980), Hoffman et. al. (1981) and Logsdon e al. (1977).

For this paper, Barrett's (1977) "Nine Movement Themes for Organizing and and Developing Educational Games Content" serves as the conceptual base. Four different possibilities for organizing content through movement themes in the area of games will be explored. These possibilities are: organizing content a. numerically by themes across all skills of a particular game, b. by individual skills from theme one through that skill's highest theme within th game, c. by grouping body, space, effort, and relationship themes across all game skills, and d. by grouping body, space, effort and relationship themes within particular game skills. Examples will be presented to aid the explorat of the ideas presented.

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TABLOID FIELD DAYS

Dolly lambdin, University of Texas at Austin

In attempting to be consistant with our goal of helping each child reach his/her own potential, our field day is run in a tabloid style. Each event is divided into levels of achievement. Participants are awarded different colored ribbons according to the level of their performance. Each level in each event is matched with a colored ribbon. Therefore all children who jump over 180 cm. get the same color ribbon. At each event the order of ribbon colors is changed so that in one event green might be the highest level of achievement and in another orange is the highest level. Posters at each event communicate the levels and colors for the event so that the children can see which level they have achieved, but since one color does not denote good or bad by itself all ribbons can be proudly worn by their owners.

Six stations are set up in the gym and six outside on field. Each grade spends one half hour in the gym and one half hour outside participating in these individual stations where ribbons can be earned. Then two grades get together for one half hour and play New Games and other group activities.

Sample Schedule	Gym	Outside
9-9:30	1	2
9:30-10	2	1
10-10:30	1 & 2 play New Games	
10:30-11	3	4
11-11:30	4	3
11:30-12	3 & 4 play New Games	
12:30-1	5	6
1-1:30	6	5
1:30-2	5 & 6 Play New Games	
2-2:15	Cleanup	
2:15-3	All school Crazy Relays	

Gym	Outside
Rope Climb B	50 M Dash G
Dribbling G	50 M Hurdles R
Jump Rope Y	600 M Run __
Broad Jump B	Softball T. W
Target Throw _	Soccer Punt _
Kicking __	Tennis Volley _

We encourage the children to participate in as many events as they can (there are 12 possible). Each children carries a card with all the events listed on it. At each station the tester records the color ribbon achieved on the card and presents the ribbon to the child. Since each event is marked out ahead of time with the levels of achievement it is easy to judge. If the child throws the softball past the green cone he/she gets a green ribbon. The levels change for each grade, but the procedure is the same. Chidren therefore rotate to the events in their area (gym or outside) at their own pace. Since we stress activity throughout our program and encourage children to be actively practicing rather than waiting in line for a popular piece of equipment, this is carried over into the field day organization. Popsicles are awarded to all children who participate in at least 3 events. The individual cards are collected at the end of the participation time so that students' progress can be noted and the levels assessed as to their appropriatness.

The individual events are run by parents and children from other grades. This [illegible] wonderful opportunity to get parents involved in our program. They enjoy seeing the organization providing for all the children to feel successful. The students who help do a wonderful job and provide the "person power" needed to allow for these high levels of participation. At the end of the day everyone participate in Crazy Relays. A semi-circular formation is used to reduce the pressure of the competition.

Tabloid Field Days Continued:

Awarding ribbons to all the children at all the events means a lot of ribbons are needed (but our kids are worth it) so we make them out of florist ribbon. We make about 3/4 as many as the greatest possible number needed. (Kids x events).

PERCEIVED vs. ACTUAL ERROR IN PERFORMANCE: ACCORDING TO KIDS-IS THERE A DIFFERENCE?? (K-3)

Beverly Mitchell, PhD., Wesleyan College, Macon, Ga.
Eleanor T. Hopper, Kennesaw College, Marietta, Ga.

Characteristic of early phases of motor learning is an individual uncertainty about how well a movement sequence is executed unless reliable, external feedback information is present. However, with practice the performer develops her own sense of error detection and soon is able to shift reliance from an external to an internal source. Self-determined or self-perceived error is desirable because once developed, it becomes the most reliable, expedient, and readily available source of information.

This study examined the development of the self- perception mechanism in children. While children make relatively similar uses of feedback as adults, and develop an internal mechanism for detecting error, those elements influencing the development of reliable self-perception are unclear. This study was predominately exploratory; however, some attempt was made to link the findings with current research on children's information processing mechanisms.

Thirty 8 yr. old and thirty 10 yr. old girls (N=60) were randomly assigned to one of two conditions: a stationary or moving task involving coincidence-anticipation timing. The task required estimation of arrival time of a ball moving along an 8' track with all but the first 1.5' obstructed from view. The clock was operated by the subject who was either stationary or moving while viewing the ball. After Trial 2 and continuing for the next 15 trials, the subject was asked to estimate how close she was able to approximate the actual time. She was then given her actual time. Perceived error was defined as the difference between the subject's real time and her verbal estimated time. The design was a 2 x 2 factorial ANOVA with four repeated measures.

Examination of significant main effects using two accuracy measures (CE and AW) and one variability measure (VE) showed 8yr. olds and the stationary group overestimating performance error. That is, performance time was perceived as being longer than it actually was. Compared with their counterparts, these groups were also more variable in estimating error probably indicating subjects' uncertainty about evaluating error.

A significant age x position x blocks interaction on the CE measure revealed two interesting patterns: 1) For three of the four groups, there was an early recognition of error that was fairly accurate but was followed immediately by an increasing descrepancy between perceived and actual error. 2) The 10 yr. old stationary group not only judged more accurately as a whole but showed increased accuracy in perceiving error, an effect opposite to that above.

Whether or not perceived error matches or closely approximates error is a matter that would appear to be related to age and to the demands of the task, in this case, stationary or moving. The developmental differences and task differences seem best explained within the information processing paradigm. Suggestions for future study include comparisons among several age groups including adults, and gender comparisons.

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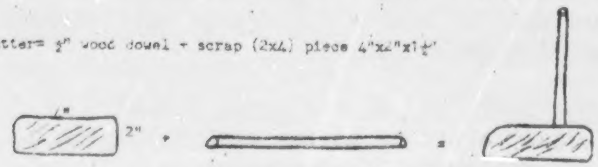
MAINTAINING YOUR CURRICULUM VIA HOMEMADE EQUIPMENT (K-8)

Ripley Marstin, University of Northern Iowa, Cedar Falls

The current fiscal situation of elementary schools has forced many practitioners to prioritize curricular offerings. Activities which were once routinely provided to students are now being scrutinized on a cost-per-pupil basis. This presentation will provide the elementary school practioner with an inventory of ideas pertaining to the construction and utilization of "homemade" equipment. The intent of the presentation is to promote the use of inexpensive homemade equipment which will allow the practioner to maintain a high quality curriculum on a declining budget.

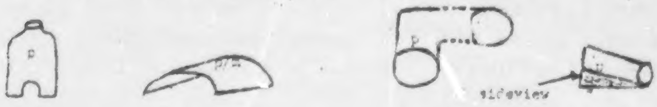
IMPROVISED PUTT-PUTT GOLF COURSE FOR GYM OR BLACKTOP

Putter= ½" wood dowel + scrap (2x4) piece 4"x2"x1½"

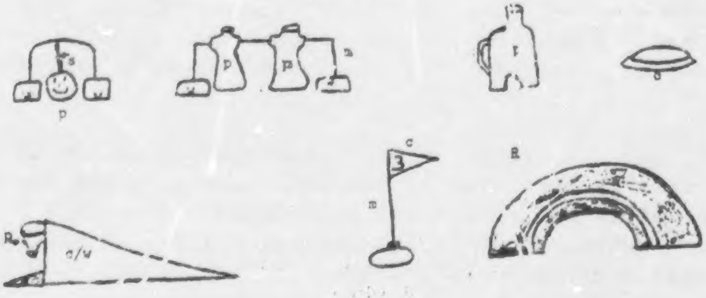


Ball= Ping-Pong ball or golf ball

Obsticles= clothes hangers, detergent bottles, wood scraps, cardboard, tin cans,
plastic pipe, funnels, tires , etc.



p=plastic m=metal w=wood c=cardboard r=rubber s=string



INEXPENSIVE EQUIPMENT - RAW MATERIALS

1. yarn pieces
2. clothes hangers (wood and wire)
3. any discarded sports equipment
4. clorox bottles
5. detergent bottles
6. juice cans and coffee cans
7. carpet remnants
8. old clothes
. garden hose
10. miscellaneous types & lenghts of rope
11. tire display stands
12. bowling pins
13. traffic cones
14. wands (dowels)
15. aerosol can tops
16. socks
17. brooms and broom sticks
18. inner tubes (car, bike, tractor, etc.)
19. newspapers, magazines, and catalogs
20. various food cans (both tin and plastic)
21. nylon hose
22. beans , popcorn or rice kernals
23. vinyl and leather remnant
24. old swings sets
25. stores' used commercial displays
26. bottle caps
27. soda straws
28. feed sacks
29. horseshoes
30. cardboard and cardboard boxes
31. tires (auto, bicycle, construction, etc.)
32. foam rubber scraps and sponges
33. bamboo poles
34. telephone poles
35. rulers, yardsticks, tape measure
36. used wheels (furniture, mowers, wagons, etc.)
37. clocks and food timers
38. records
39. your creativity in, motivation with, dedication to and philosophy about elementary physical education
40. auto seats
41. tennis balls
42. plastic flags (gas & grocery)
43. water pipe and various accessories
44. nails, bolts, nuts, screws, washers
45. cardboard and/or wooden barrels
46. shower curtains & curtain hooks
47. household curtains
48. balloons
49. businesses' promotional items
50. sewer tiles
51. paper plates
52. old nets (tennis, badminton, fishing)
53. wood and plastic scraps
54. broken hoops
55. window shades
56. surplus paint
57. Christmas tree holders
58. plastic bowls and lids
59. toy props (hats, baskets, etc.)
60. platic milk cartons and scraps
61. cardboard milk cartons (all sizes)
62. telephone spools
63. ladders and benches
64. matresses
65. old fire hose
66. crepe, construction & contact paper
67. pop cans
68discarded rubber playground balls

INEXPENSIVE EQUIPMENT - RESOURCE BANKS

1. Home of parents and friends
2. Laundry mats/dry cleaning stores
3. Restaurants - grocery stores
4. Discount stores
5. Automotive and appliance stores
6. Industrial plants
7. Army-Navy surplus stores - pawn shops
8. Rummage and garage sales
9. Auctions
10. Local shops' managers & employees
11. Hardware and lumber stores
12. After holiday sales and grand openings
13. Local high schools and colleges
14. Your friendly dumpster
15. School's library, neighborhood, and art room

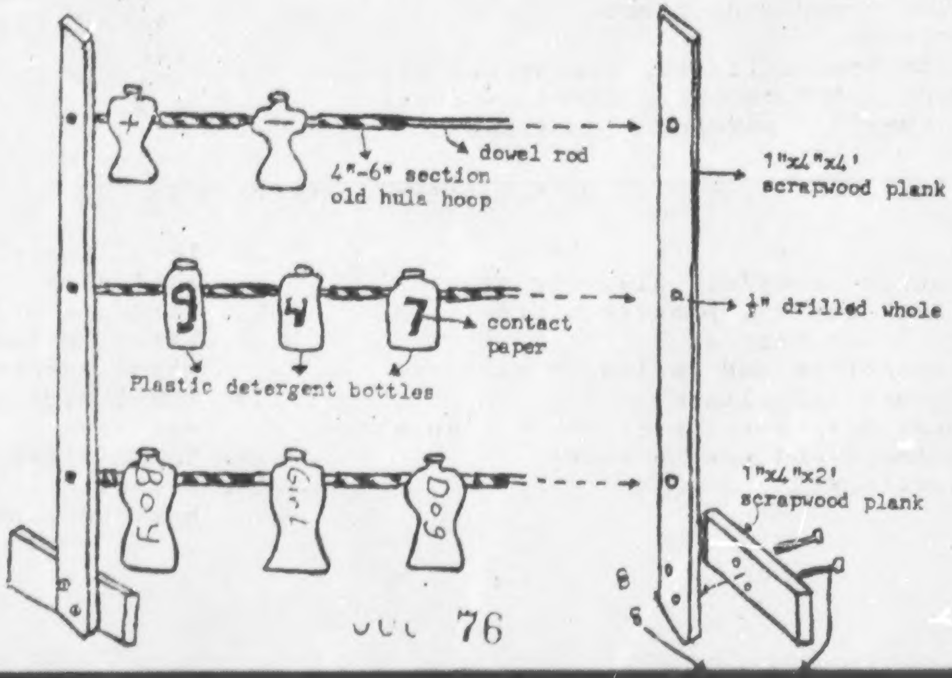
Design Considerations

1. "Homemade" versus manufactured costs
   A) quality B) safety C) versatility
2. Materials easily obtained and in sufficient quantities?
3. Is it safe for age level using it?
4. How durable is it? Maintenance required?
5. Will it be interesting and challenging plus aid in child development?

Helpful Hints

1. Make one sample model before you mass produce. You may decide on alteration.
2. Whenever feasible, make enough for every child in class to have one (small apparatus) or at least one piece for every group of 3-5 children (medium to large apparatus).
3. Wood apparatus should be sanded and painted to avoid splinters; corners should also be rounded off when feasible.
4. Use resources in the community to help you construct the equipment.
5. Use bolts in place of nails if equipment is to be dismantled or stored after use.
6. When soliciting for "new materials" take a sample model with you and explain how your students will benefit by using the donor's gracious gift.
7. Allow yourself ample time to construct the equipment to ensure a quality product. When constructing the equipment, take time to also construct, if needed, a storage system for the equipment.
8. Trips to toy or sporting goods stores may prove useful in obtaining ideas concerning a variety of equipment available for creative modification or utilization.

Remember, the old adage, "one person's junk is another person's physical education equipment!"



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AN INSTRUCTIONAL ANALYSIS OF MIDDLE SCHOOL PHYSICAL EDUCATION UNITS IN SOCCER: CAN PERFORMANCE BE INCREASED?

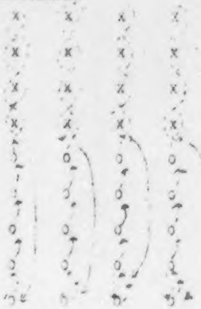
Paul C. Paese, Southwest Texas State University, San Marcos

The presentation will mainly address middle school physical education teachers, but could also benefit elementary physical education teachers as well. The two segments covered in the lecture format presentation are: (1) the research recently completed in middle school physical education activity units in soccer, with comparisons to other levels (elementary - high school) of physical education; and (2) a how-to-do-it section offering examples and suggestions to teachers on how they can improve instruction and increase student performance in their physical education classes. Previous research conducted in this area has concluded that middle school physical education activity units have lower student achievement than

Example of Selected Drills Used To Increase ALT-PE(M)

Dribble Through Cones

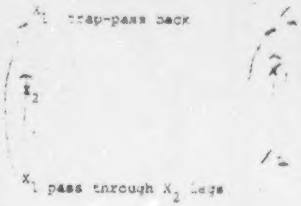
20 students



40 students per class

Pass rabbit trap push back drill

20 students - 10 pairs of 2



Last 2 men in a passing drill. After going through cones every-one moves up one. Only 2 waiting in line 40% of drill instead of 80%.

* Rotate 20 students after working drill for selected period of time

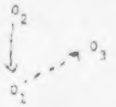
- -

Passing Drills

Push Pass (11 groups of 2

X X

Flick Pass 6 groups of 3



Heading Drill (6 or more groups of 3)

(head the ball so it can be trapped by partner - then then dribble or pass)

Trapping (6 or more groups of 2)

X -thigh

-sole of foot

X -chest

-side of foot

*All can be done with whole class doing each drill or in 3 stations

Juggling Drills

each individual has a ball.

-ft. + catch

-ft.-ft.+ catch

-leg + catch

-leg -leg - catch

-ft. - leg + catch

- etc.

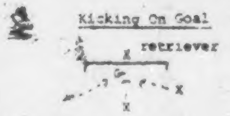
- -

Instep Kick

X X X X X (25-30 yds. apart working on long kicks (indirect-direct corner)

X X X X X

Kicking On Goal

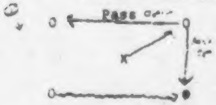


-5 in group, 3 kicking 1 goalie and one retriever

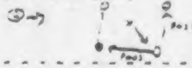
-main objective to work goalie and to work on instep kick

*All can be done with whole class or in 3 stations

Triangle Drill



- can't pass ball through defense. Man without ball must give support.
- 4 to a group



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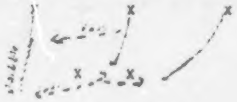
Wing to Corner

Center Drill



-6 per group

-can use cones for goal area

Data From Descriptive Study On ALT-PE

Mean % Of ALT-PE Intervals Per Class Period

Elementary	Junior High	High School	All
32.1%	28.1%	20.9%	26.8%

Mean % of ALT-PE(M) Intervals Per Class Period

Elementary	Junior High	High School	All
9.1%	8.3%	5.0%	7.5%

Mean Minutes of ALT-PE Per Class Period

Elementary	Junior High	High School	All
9.8	9.4	7.7	9.1

Mean Minutes of ALT-PE(M) Per Class Period

Elementary	Junior High	High School	All
2.7	7.9	2.0	2.5

Soccer (Intermediate - Junior High Level)

37.8% ALT   Rank #2 when compared to Volleyball, Track, Golf, Basketball, Football, etc. related activities.

3.0% ALT-PE(M) ranked #12

*All of the above data from Metzler, Unpublished dissertation, The Ohio State University, 1979.

Data Collected On Middle School Units

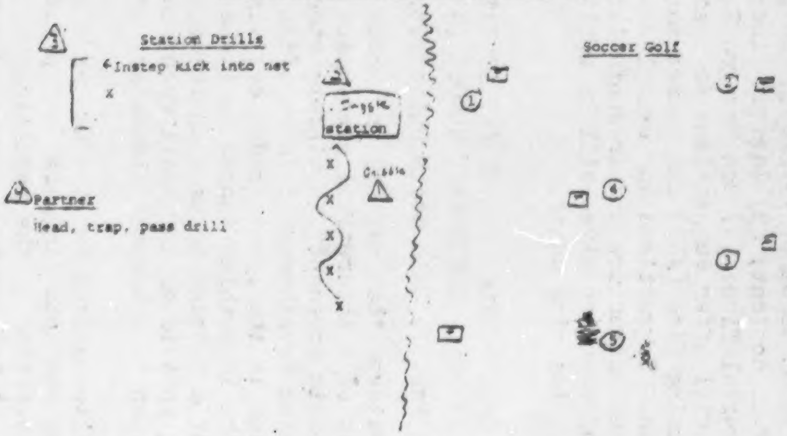
Baseline	Engaged	ALT	ALT-PE(M)	Minutes ALT-PE(M)
Subject 1	42%	23%	7%	2.45 minutes
Subject 2	40%	26%	10%	3.5 minutes
Subject 3	33%	18%	2%	.7 minute
Total	38.3%	22.3%	6.3%	2.2 minutes

Intervention	Engaged	ALT	ALT-PE(M)	Minutes ALT-PE(M)
Subject 1	49%	30%	22%	7.7 minutes
Subject 2	55%	38%	27%	9.5 minutes
Subject 3	39%	31%	18%	6.3 minutes
Total	47.6%	33%	22.3%	7.8 minutes

Mean % and Averages of ALL TEACHERS

	Engaged	ALT	ALT-PE(M)	% Gain of ALT-PE(M)	ALT PE(M) in Min.
Baseline	38.3	22.3%	6.3%		2.2 min.
Intervention	47.6	33%	22.3%	+254%	7.8 min.

What To Do With Substitutes During Game Play



1. 22 in game
2. 18 subs. (some day all drills - other day split drills/game.
   - -one day 18 sits at station drills and rotate into game
   - -one day 18 subs in soccer golf - 3 per hole and rotate into game.
   - -one day 9 at drills, 9 soccer golf than rotate into game.
   - -one day 9 at drills, 9 soccer golf and rotate - than rotate into game
3. when its time to rotate subs into game 9 on one team, 9 on other team
4. Class time - 40 minutes (20 minutes in drill, 20 in game)

elementary classes, but higher student achievent when compared to high school physical education classes. (Metzler 1979) The data will provide a descriptive analysis and other comparisons to other levels in the following categories: (1) Allocated time; (2) P.E. content; (3) Engaged Time; (4) Academic Learning Time (Time on Task); (5) Managerial Time; (6) Non Engaged Time; and (7) Feedback, etc. The how-to-do-it section will offer suggestions to teachers specifically designed to increase Academic Learning Time (ALT) and reduce management time in their physical education classes. Suggestions and examples will also be offered to teachers in the area of task structure and accountability systems within their units. The strategies and examples given will be applied to soccer, but can easily be applied to other teaching units.

PIECES OF THE SAME PUZZLE: "MOVEMENT EDUCATION" AND "GAMES IN UPPER ELEMENTARY SCHOOL (4-8)

Melissa Parker, Ohio State University, Columbus

Movement education (whatever that may be) and games are often through of as belonging on opposite ends of a theoretical elementary physical education curriculum that begins with "basic movement" in kindergarten and ends with lead-up games in grade 6. This curriculum development is more often than not paralleled by "individualized" activities in the lower grades evolving into large group activities in the upper grades. There is nothing sacred in these historical combinations and it may, in fact, be to our advantage to take an in-depth look at some of the alternatives of providing individual and small group instruction with regard to games and movement education in the upper elementary grades.

Instructional design alternatives and the use of a basic data collection technique to reinforce the concepts discussed and practiced during the session will be experienced and developed by the participants in a practical way in an effort to tackle the concept "of providing maximum opportunity to respond in a 'game' situation". In basic terms participants will explore ways to provide students with more "playing time" in game situations, while at the same time taking a different look at what a game reallyis. These instructional design alternatives, combined with a new look at games, are intended to provide a link between "movement education" and "games" in grades 4-6. (SAMPLES ON NEXT PAGE...S-75)

POETRY AND DANCE DRAMA (3-8)

Jennifer A. T. Wall, McGill University, Montreal, Quebec, Canada

Creative dance provides the opportunity for a variety of movement experiences which differ greatly from those found in other physical activities. These experiences may be social in nature, where the participants can be themselves rather than, for example, a spiker or setter in volleyball or a guard on a basketball team. The dance experience may be strongly rhythmic, encompassing a variety of rhythmic stimuli such as poetry, music and group rhythms. Lyrical dance stresses spatial concepts and leans heavily on design in space and the flow of movement, very challenging and enjoyable. These three experiences may be considered by some to be fairly abstract in nature.

A more concrete dance experience is found in dramatic dance forms, of which dance drama is one. The stimulus may be a real-life situation, historical or present-day, prose or poetry with a story line, as in the "The Pied Piper of Hamelin" by Robert Browning. From this a dance drama of four scenes was created.

OBSERVATIONAL DATA

(Volleyball or Striking Situation)

Observer #1: Count the number of times the ball is contacted by a player per rally including serves.

____

____

____

Observer #2: Keep the actual time that the ball is in play. Do this by stopping the clock when the ball touches the floor and starting it again when the ball is put back in play. Keep a cumulative time record.

Time: ____________________

Observer #3: Count the number of serves.

____

____

____

Observer #4: Count the number of sets.

____

____

____

Observer #5: Count the number of bumps.

____

____

____

TEACHER ____________________ OBSERVER ____________________

THEME/SKILL ____________________ DATE ____________________

SITUATION ____________________

OBSERVATIONAL DATA

NAMES	PRACTICE OPPORTUNITIES			

BEST COPY AVAILABLE

S-76

ACADE-MOTION: INTEGRATING PHYSICAL EDUCATION WITH ACADEMICS (K-8)

Jim L. Stillwell, Pittsburg State University Pittsburg, Kansas

I. Pre-class organizations.

For quick organization in physical education classes, try painting spots on the gym or multipurpose room floor. This idea is sometimes difficult to sell to administrators or custodians, but once the utilitarian value of the spots have been proven they not only approve but support the concept. To demonstrate the use of spots without permanency, use tempra paint or contact paper. These spots may be painted in lines and rows.

The rows of spots or parts of a circle should be painted different colors or different shapes. The distance between spots should be at least four feet and be spaced appropriately within the gym area. These spots will last for some time and much longer if painted before the floor seal is applied.

From this type of class organization a number of very positive, time saving experiences can take place. First of all, the most obvious, after spot assignments have been made each child is aware where he or she needs to be in order to start as they report to class. Spot assignments can be made alphabetically or in any other arrangement needed. These spot assignments help greatly with discipline and facilitate class organization. If accounting for students is necessary, roll checking is accomplished quite easily by just looking for uncovered spots.

The instructor can use these four different colored lines of spots in a variety of ways. Automatically, without any type of selection, two or four teams, depending on the type of game or relay, are available. Two teams may be combinations of line colors, e.g. reds and oranges against blues and greens. If the competition becomes unequal, different combinations may be quickly changed.

Four groups are also available for circuit or station work. With these four groups always availalbe, the instructor can assign selected tasks to students, e.g., students on blue spots go to the jump rope station. If during class an activity breaks down or is accomplished and regrouping is necessary the students may be asked to return to their spots. These designs created by the spots can also be used for relays and spaces from which to explore.

II. Colors/vowel sounds and warmup exercises.

Ask children wearing specific colors or having certain vowel sounds in their name to do warmups. For example: "If you are wearing blue, please do 5 sit ups." "If your last name has a long 'a', please do 10 jumping jacks."

III. Letters/numbers using the body.

With children using only their body, they are to make a letter. This can be done in either a horizontal or a vertical plane.

IV. In groups of 3, 4, 5 make a letter.

V. In groups of 3, 4, 5 make a word.

VI. Geometric forms using the body/ropes.

Ask children to make various forms; circle, square, triangle, etc., using their body, a jump rope, or both. This also can be done in groups of 3, 4, 5 or larger.

VII. Vowel sounds in a low/high plane.

With the children walking around the gym, ask them to walk at either a high level or a low level depending on the vowel sound. For example: For the word cat, the child is to walk at a low level; while for the word go, the child is to walk at a high level.

VIII. Playing catch and spelling.

Spell words, stating a letter on each toss and catch. Balls, bean bags, etc., can be used. (Use the weekly spelling list from the classroom teacher.)

IX. Writing using various body parts.

Using the right hand, spell the word "animal."
Using the left leg, spell the word "Tuesday."
Spell a word facing a partner and see if he/she can guess what it is.

X. Pantomine antonyms.

In partners have the children pantomine opposites while the other class members guess the antonyms.

XI. Make Shapes of rhyming words, individually or with a partner.

Ask the children to pantomine words which rhyme with words such as, stop, hot, red, etc.

XII. Typewriter

This activity integrates physical education and language arts. The only equipment necessary is a set of 5x7 alphabet cards. With a class of 26, each student receives a single letter. With fewer than 26, some students will receive two letters. With more than 26, some will have the same letters. The students are assigned letters and placed in a scattered formation.

The teacher then read a word and the children proceed to spell it with each child performing as a typewriter key would. For example, if the word C-A-T was used, the student with the "C" card would squat as if being touched by a huge finger. After saying the letter, the student would then rise back to his/her original position. The student with the "A" card would do the same as would the "T" student. The teacher can vary the activity by telling the class that the words are to be typed in slow motion or that they are to be typed by the world's fastest typist.

The activity can be made competitive by separating the class into two teams. The first team to complete the word is declared the winner. The teacher should be sure to use enough words to allow participation by all the students. Also, a good warm-up exercise can be timed and the class may be encouraged to beat the previous score.

XIII. Expressing movement through verse.

Read a poem and have the children move freely as they listen to the words.

XIV. Pogo squares.

This is a general movement activity. The only equipment needed is chalk for marking squares or gym tape for indoors. A window shade also works well. The activity works best with 5-6 children at each square.

The objective is to promote static and dynamic balance, to reinforce the learning of numbers, Roman numerals, the alphabet, or other academic concepts, to develop jumping and hopping skills.

Directions: Have the child jump to square #1. Then before jumping to square #2, have them look for square #3. Then before jumping to #3, look for #4, etc. If the child steps on a line, looses his/her balance, or moves the feet after landing, he/she must go to the end of the line. If he/she successfully completes the Pogo, then he/she is to go to the next Pogo.

L	O	H	E	G
F	C	D	I	M
A	J	N	B	K

TEAM HANDBALL (4.8)

Joseph B. Boland, Mabry Middle School, Cobb County Schools

1) POSSESSION	Maximum of 3 seconds
Movement	Maximum of 3 steps, 3 dribbles, and 3 steps. You may take less than this, or any combination (i.e., 1 step, 2 dribbles, 2 steps.)
Double Dribble	Only 3 dribbles and only one at a time. (You may not dribble, take a step, then dribble again.)
Walking	More than 3 steps without a dribble.
2) BODY CONTACT	
Pushing	Never allowed to push another player.
Tripping	Not allowed.

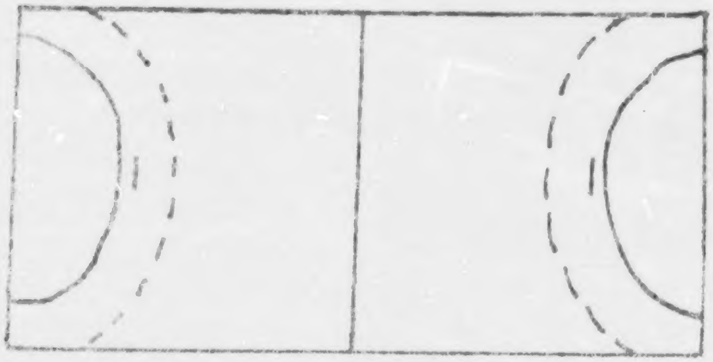
You may block the shooter with a chest check (no hands).

3) GOAL AREA	Only the goalkeeper may be in the goal area. The one exception is that you may land in the goal area after shooting the ball. Interference with the goalkeeper while in the goal area will result in a penalty shot for the other team.

TERMS

FREE SHOT	After walking, using hands to push, etc., the other team gets the ball at the point of infraction. The other team must be 10 feet from the ball. When the ref blows the whistle, play resumes.
PENALTY SHOT	awarded for unnecessary roughness, pushing the shooter when he has a clear chance to score. Anyone can take the shot, even a bench player.
TIME PENALTY	one minute, given for unnecessary roughness, unsportsmanlike conduct, interfering with the goalkeeper.

General Information: Teams consist of a goal keeper and 6 court players.
Games are 2 periods, 5 minutes each.
Goals are approximately 6 feet high and 7 feed wide.



TEAM HANDBALL TEST

1. You may hold the ball for (b)
   a. as long as necessary b. 3 seconds c. 5 seconds

2. You may take a maximum of ___ steps without dribbling the ball. (a)
   a. 3 b. 4 c. 7

3. When you take a free throw, defensive players must be ___ away from you. (d)
   a. 9m b. 7m c. 6m d. 3m

4. If a goalkeeper carries the ball into his own goal area, a _____ is awarded. (c)
   a. referee's throw b. throw in c. penalty throw
   d. throw on

5. It is (permitted, prohibited) to obstruct an opponent with arms, hands, or legs.

6. It is (permitted, prohibited) to obstruct an opponent if he does not have the ball.

7. A goal (can, cannot) be scored from a free throw.

9. If the entire ball goes over the sideline, restart the game with a (b)
   a. throw out b. throw in c. free throw d. goal throw

10. When the goalkeeper catches a shot, he starts play again with a (a)
    a. throw out b. throw in c. goal throw

11. A goal is scored when the ball touches any part of the goal. T

12. You may jump into the goal area after you have taken a shot. T

13. If an offensive player steps into the goal area, the referee awards a penalty shot. F

14. If a defensive player steps into the goal area, the referee awards a penalty shot. T

15. A throw in must be taken with two hands, just like you do in soccer. F

16. Court players are not allowed to use their feet to play the ball. F

17. A team must complete four passes before they a[illegible]llowed to shoot the ball. F

18. Team Handball originated in Europe in 1904. T

19. Seven players constitute a team in Team Handball. T

20. You may bounce the ball only three times. F

21. You are not allowed to throw the ball back to your goalkeeper in the goal area. F

22. You are not allowed to fake the ball at an opponent in a dangerous manner. T

23. The person who was fouled must take the penalty shot. F

24. The chaser is a defensive player. T

25. The three offensive players on the goalline are called circle runners. F

S-81

MOVEMENT EXPLORATION: A MOST ELUSIVE TERM

Jim Butts and Carl Gabbard
Texas A&M University, College Station

Perhaps one of the most functional yet elusive terms associated with theme presentation is Exploration. A review of the literature denotes differences in opinion on definition as well as use of this mode of instruction. The aim of this paper will be to present selected views associated with definition and use; included will be those views shared by the presenters.

"DANCE AND RHYTHMS JUST FOR FUN"

Jane Doss
Berry College, Mt. Berry

A variety of novelty dances will be presented. Scarf Juggling and Feather Play will be explored. Sit Down Square Dancing will be experienced. Also participants will be shown how to get dancers to call their own square dance figures.

Novelty Dances - "New York, New York"
"Driving My Life Away"
plus others

Material covered in this session will be appropriate for most age and grade levels. Dress to participate.

S-82 "APPROACH FOR TEACHING WATER BALLET TO CHILDREN" - Joan Holmes, Kennesaw Colleg

WHAT IS WATER BALLET?

Since the organization of the International Academy of Aquatic Art in 1954, great strides have been made in the development of swimming as an art form. Aquatic Art is often related synonymously with synchronized swimming; but it is not. The difference between aquatic art and synchronized swimming is primarily concept and intent. In synchronized swimming, whether the competitive or the non-competitive variety (as practiced by most swimmers in schools and organizations), the intent is synchronization. You must synchronize with someone or something. The someone is your partner or other swimmers which perform in a duet or team number. The "something" is the accompaniment. Therefore, in synchronization swimming, the primary and sometimes the only objective is synchronization and in competition is expert execution. Theme is not very important, unless it is made in costumes or music selection.

Aquatic Art does not restrict itself to a preoccupation with synchronization, rhythm, or the execution of figures. Execution and synchronization in aquatic art are not the end result, but only the means to an end. The most important aspect is the development and communication of a theme or idea through the selection, arrangement, and performance of movements. In aquatic art, there is a communication or expression of ideas, feelings, emotions, experience, primarily through movement, although the artist may also use other means at his disposal, such as suitable accompaniment, costuming, lighting, and decor.

An aquatic art composition is constructed upon a theme or idea. The movements used may be chosen from those already in existence; movements which the choreographer feels are expressive of the theme or familiar movements are adapted to become more meaningful.

WHY CHILDREN?

Personally, I feel that not enough avenues are open to young children in relationship to aquatics. Most research and aquatic programs are designed for adults and teens. With the implementation of aquatic programs in middle schools in present communities and vast recreational facilities available to young children, it is important that as many avenues as possible be open to children. This will enable them to become much stronger at an earlier age and more appreciative of the aquatics area. This is a market that has only minimal exposure in the area of competition. But do all children thrive to be competitive or feel that this is their only opportunity to excel in the aquatic level?

PHYSIOLOGICAL PROGRESS

1. Exercise on land and in water, consisting of movements to develop such qualities as strength, flexibility, control, balance, and endurance.
2. Learn and perfect the standard vocabulary of movements which already exist, including such aquatic skills as stroking, sculling, figures, floating patterns, and ways of entering and leaving the water.
3. Emphasize innumerable variations and combinations so that when you originate a composition you will possess a vocabulary of movements adequate to express fully what is instructed verbally.
4. Encourage the students to become interested in taking classes in dance or gymnastics.

PSYCHOLOGICAL APPROACH

1. Began at the very elementary level of figures and execution; so the students will not become frustrated.
2. Challenge the student as progress elevates and continuously use positive reinforcement as a reward for motivation.
3. Use interesting music that will motivate children. Some of the classical music that is used can turn off the child. Contemporary and popular music is more appealing.
4. Make it a discipline, you'll get better response that way.
5. Parental support is very important.
6. Set definite goals for reasons for performance or exibition; children love to perform.

BASIC SKILLS

PREREQUISITE:

1. Glide and float in prone positions on the surface.
2. Bob rhythmically in deep water.
3. Tread water for at least 30 seconds.
4. Perform all the orthodox strokes.
5. Surface dive.
6. Swim underwater at least one body length.
7. Jump and dive into deep water from the side of the pool.
8. Must possess advanced beginning skills according to the American Red Cross.

THE BEGINNING STAGE.

1. As a beginner in Aquatic Art it is necessary for you to appraise and analyze the things you have already learned in swimming from the standpoint of artistic standards.
2. Good form which means being able to do movements neatly, efficiently, with both economy of movement and seeming ease, and with primary consideration being given to the appearance and expressiveness of the movement.
3. The fundamentals of correct sculling must be learned as quickly as possible so that strength and skill may be developed, enabling you to perform easily and gracefully the many movements requiring sculling.
4. Work must begin at once on strengthening muscles and on increasing the flexibility of the body.
5. It is necessary to begin acquiring poise and grace on land in keeping with that which you display in the water.
6. Develop a vocabulary of movement, for use in originating and performing movement sequences and compositions, and as a foundation upon which to build the more difficult movements. Simple skills will aid in developing versatility and increasing your proficiency in the water.

INTERMEDIATE STAGE:

1. Explore the possibilities for making variations in orthodox strokes, and originate stroke variations.
2. Originate and perform short compositions using only movements which can be well done

BEGINNING SKILLS AND FIGURES

BODY POSITION
1. Arms and leg position (related very much like dance positions)
2. Lay out position (front and back)
3. Arched position
4. Inverted position
5. Tuck position

MOVEMENT
1. Sculling
    a. Head first
    b. Feet first
    c. Inverted position
2. Pulls and scoops
    a. Front and back pull
3. Leg movements
    a. Side flutter
    b. Underwater flutter
    c. Dolphin
    d. Whip
    e. Scissor
4. Stroke Variations
    a. Side stroke
    b. Overarm side variation
    c. Side arm crawl
    d. Straight arm crawl
    e. Half arm crawl
    f. Elementary back stroke
    g. Back crawl (straight arm)
5. Figures-Beginning Level
    a. Tub
    b. Oyster
    c. Pike surface dive
    d. Back dolphin
    e. Side ballet leg
    f. Sailboat
    g. Front and back somersaults
    h. Rolling
    i. Marlin
6. Figures-Intermediate Level
    a. Ballet leg
    b. Submarine
    c. Spearfish
    d. Back walkover
    e. Split-inverted position
    f. Pinwheel
    g. Kips

FLOATING PATTERNS

Floating patterns are also a part of the vocabulary of Aquatic Art as well as stroking, sculling, figures and other movements. If performed well, floating patterns are not simple, though they may appear so to the uninitiated. Floating patterns range from those which are faily easy to the very difficult, depending upon the number of persons in the in the patterns and the type of pattern formed.

REQUIREMENT FOR FLOATING PATTERN WORK

1. The ability to perfomr Flat, Standard, and Reverse Sculls with the body in Boat position.

2. The ability to change from horizontal to vertical position and vice versa.

3. The ability to perform correctly and securely the connections used in forming floating patterns.

4. Floating Ability. A buoyant person floats without effort. If you are lacking in buoyancy it is still possible for you to float at least to some extent, but it will require effort, plus practice over a period of time.

    a. Keep the lungs full of air. Exchange air quickly when necessary.

    b. stretch the body from the head through the toes.

5. The ability to perform easily strokes and figures commonly used to change or to move patterns, such as: all the orthodox strokes, Tub and Boat Turntable, Somersaults (partial and complete, in tuck and pike positions), Oyster, Marlin, Waterwheel, Rolling, Planing, Shark, Dolphin.

6. Muscular Control. Floating patterns and the movements of which they are composed must be performed slowly and with control.

7. Awareness of Body Position. Swimmers must acquire kinesthetic sense so that they are able to assume accurately the arm positions and leg positions.

8. A willingness to co-operate and to work congenially with others. Success in floating pattern work requires all members of a group to work together efficiently and smoothly.

9. Attention to Detail. Even the smallest details are important in floating pattern work.

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DEMONSTRATION OF WATER BALLET SKILLS
BY CHILDREN

I. Execution of Basic Skills Suggested for Children
   1. Head first sculling
   2. Feet first sculling
   3. Sailboat
   4. Back Dolphin
   5. Ballet leg
   6. Tub
   7. Oyster
   8. Porpoise
   9. Eiffel Tower
   10. Submarine
   11. Side arm stroke variation
   12. Pinwheel
   13. Back Walkover
   14. Split-inverted position

II. Demonstration of Combinations used for Preparation for Performances

III. Floating Patterns
   1. Pairs
   2. Groups of three
   3. Large group floating patterns

IV. Performance

Ballet - "Come Join Me"

Solo: Crystal Drake

Other performers: Ann Marie Smith
Kai Franklin
Anika Clement
Tonja Harding
Nia Mims
Shelese Cardelle
Aigeron Whatley
Elizabeth DeVaughn
Evelyn Henderson

AN ENRICHMENT PROGRAM FOR THE PHYSICALLY GIFTED (4-8)

Dr. Lynda Randall, San Diego State University, California

The proposed presentation would entail the description of an enrichment program that evolved as a result of my thesis research in 1981. A study was conducted to determine the influence of an enrichment program upon expressed attitudes toward physical education of physically gifted students. The purpose of this study was to determine if such a program could bring about significant change in the attitude scores of students in grades four, five, and six who were identified as possessing a high level of basic motor ability.

The enrichment program consisted of a unit of innovative physical education activities specifically designed by the investigator for physically gifted children. General objectives for the program were divided into five categories as follows: Awareness, Activation, Challenge, Involvement, and Stimulation. The basic design of the program was influenced by parallels drawn from the existing literature on education of the academically gifted child, as well as by solicitation of expert elementary physical education opinion.

Perspectives of enrichment for the physically gifted which would be addressed in this presentation include the following: (1) philosophical issues, (2) legal aspects, (3) program implications, (4) assessment techniques for basic motor ability, (5) assessment of attitude toward physical education, and (6) proposed enrichment activities.

ENRICHMENT PROGRAM ACTIVITIES

Week One:

Introduction to the program - Students were made aware of how and why they were selected for participation in the program, and were given a brief description of the activities to be included.

Cross Country Skiing - Each student was provided with skis, boots, and poles. The following skills were practiced:

1. putting on and taking off skis.
2. diagonal stride
3. kick turn.
4. getting uphill - herringbone and sidestep.
5. downhill - the basic snowplow and braking.

Week Two:

Construction of Equipment - Students worked in pairs to construct a pair of tandem walking shoes (wooden platforms with thongs for two people, to be used in tandem walking) or a pair of stilts. The wood pieces had been previously cut to size and drilled, and the students sanded, bolted or nailed, and painted their own equipment.

Week Three:

Using Self-Constructed Equipment - Students had an opportunity to practice walking with the stilts and tandem walking shoes.

Human Supports - Students worked in groups of four or five to do this cooperative activity. While members of the group supported a horizontal bar at chest height, shoulder height, or overhead with arms straight; individuals took turns at performing on the bar. The bar was raised and lowered to assist the performer while he or she practiced pull-ups, pull-overs, and knee hangs (Orlick, 1978:49).

Ladder Travel - This was another group cooperative activity requiring students to support each other. Players spread out around the ladder and lifted it with straight arms so that it was held horizontally below the waist. As one individual took a turn at being the "traveler", the ladder was lowered to the ground at one end to allow that individual to get on. The ladder was then brought slowly back to the horizontal position, and the traveler either walked or crawled across. Once the traveler reached the other end, the ladder was slowly lowered at one end to allow him or her to get off. The traveler then became a carrier, and someone else took a turn.

Week Four:

Self-Constructed Lesson - Students carried out self-designed contracts completed prior to the lesson. Contracts included the major activitiy selected (basketball, gymnastics, tennis, racquetball, badminton, jogging, or conditioning), specific skills to be practiced Ii.e. foul shooting, vaulting, the serve), equipment needed, method of evaluating own progress, and sources of information used in completing the contract.

Students were encouraged to utilize library materials in finding out more about the selected skills to be practiced. Contracts were checked by the investigator prior to the day of the lesson to be sure that activities were appropriate.

Week Five:

"What'll She Do? A Road Test for Your Body"- (Schneider, 1976:41-47). This activity included eleven self-tests of human performance on which the students were to rate themselves as follows:

1. Go Climb A Chair - a step test for cardiovascular endurance.
2. The 9 Minute Marathon - cardiovascular endurance.
3. Jack Be Nimble, Jill Be Quick - agility.
4. Rolling Stone - agility.
5. High Oiver - balance.
6. Hairpin - flexibility.
7. Archer - flexibility
8. Drag Race - speed.
9. Leapin' Lizard - power.
10. Lay-up - power.
11. Bridge - strength.

Week Six:

Field Trip to an Indoor Tennis and Racquetball Facility - Students participated in small groups in a half hour each of the following activities:

1. Instruction in the use of the Universal Gym.
2. Tennis instruction.
3. Tennis free play.
4. Racquetball instruction.
5. Racquetball free play.

Week Seven:

Jogging Activity - After a short discussion of aerobic and anaerobic activities, warming up, stretching out, and cooling down; the students ran as a group over a one and one-half mile course.

Week Eight:

Students elected to play Styx Ball Lacrosse, a junior sized version of the conventional game of lacrosse. After practicing the basic techniques involved in cradling, passing, and receiving; the class organized an informal game stiuation in which everyone participated.

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SELF-TESTING ACTIVITY SCORESHEET

"What'll She Do?" Performance Scoresheet (Schneider, T. Everybody's A Winner. Boston: Little, Brown, and Company, 1976.

Name ____________________ Date of Test __________

Vital Statistics at Time of Test: Height __________ Weight __________

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1. GO CLIMB A CHAIR Starting Pulse __________
(endurance:heart) Pulse 1 minute after exercise __________
rating ________

---

2. THE 9 MINUTE MARATHON Distance ________ Rating __________
(endurance:heart and lungs)

---

3. JACK BE NUMBLE - JILL BE QUICK
(agility) Number of success (3 tries) Rating __________

---

4. ROLLING STONE
(agility) Number completed (3 tries) Rating __________

---

5. HIGH DIVER Held for count of __________ Rating __________
(balance)

---

6. HAIRPIN Hands reach to __________ Rating __________
(flexibility)

---

7. ARCHER Distance from floor ________ Rating __________
(flexibility)

---

8. DRAG RACE Time __________
(speed)

---

9. LEAPIN' LIZARD Distance __________
(power)

---

10. LAY-UP Distance between baseline and higher mark __________

---

11. BRIDGE Held for ____________________ Rating __________

SELF-CONTRACTED LESSON

Date ____________________

Name ________________________ Grade ________

Major Activity ____

Specific Skills to Practice (number and list) ______________________________

____

____

____

____

____

____

____

Equipment Needed ____

____

Describe how you will measure your own progress at the end of the class ____

____

____

____

What books did you see to find information about your activity: __________

____

____

Signature ____________________________________

ACTIVITY IDEAS THAT WILL CONTRIBUTE TO DEVELOPING UPPER BODY STRENGTH IN CHILDREN

Allan A. Rupnow, Ph.D.
Iowa State University, Ames

THE PROBLEM: The mean arm strength scores of boys and girls as measured by pull-ups/flexed arm hang tests have decreased and are continuing to decrease. An examination of comparative mean scores for the AAHPERD Youth Fitness Tests (1958-1965-1975) verifies this generalization. The goal of helping each child meet the level of exertion that will cause maximum muscular development appears to be one of the major fitness problems facing the physical educator.

THE CHALLENGE: To design and to plan a variety of activities on a continual basis (daily or every physical education class) that will be of interest to children, fun, and motivating becomes the real challenge. Based on the argument that strength is a valuable assest for fitness and skill performance a cursory list of ideas is advanced to urge the physical educator to begin, and to encourage future sharing of activities and ideas that will benefit children's development in this area.

THE CONCEPT: Plans and program that can serve as vehicles for developing strength are activities derived from movement words, such as: SUPPORTING, HOLDING, CARRYING, LIFTING, TRANSFER WEIGHT*, PULLING, PUSHING, HANDING, HANGING & SWINGING, CLIMBING.

*From feet to hands, travel feel and hands, vaulting, mounting, dismounting, etc., wherever hands/arms are a momentary part of the movement action.

TASK IDEAS; examples: PULLING

Preface: THE OVERLOAD PRINCIPLE MULTIPLIES THE NUMBER OF TASK VARIATIONS that are listed, as well as OFFERING FURTHER DIVERSITY to each INITIAL TASK. FACTORS to VARY to ACCOMPLISH this are: DISTANCE, REPETITIONS, RESISTANCE, TIME.

Examples for first task listed below in (1) are: a) change distance from 20-30'; b) do each task 2 times (repetitions) instead of once; c) place a small sandbag on the carpet square with performer and pull both 20' to the wall (resistance added); d) decrease the time it takes you to do the task.

(1) Ropes fastened to wall or equipment-
Task-pull self to wall while sitting on carpet square 20' away; variation - pull self while lying on stomach, on back; with head leading, feet leading.

Task-pull partner, sandbag, or other resistive equipment 20', while puller remains stationary standing (note: pullee sits on carpet square it partners are used). Variations - puller sits. Long rope attached from wall to wall (shortest distance).

Task-pull self (lying on floor on back) from wall to wall, hand over hand, head leading. Variation - feet leading. Reminder: Fixing the rope to walls (farthest apart) increases the strength challenge, as would doing it twice, in better time, or putting a sandbag on with child.

(2) Large apparatus-
Task-pull self up on box, bar, other apparatus, pull self up and over wood wall, other equipment, pull self up inclined apparatus.
e.g. small beams, poles, tramp ½ set-up (with mat affixed on top and climbing ropes or poles draped at appropriate pulling angle).

(3) Parachute-
Task-stand, pulling chute to chest (6 ind. or less on opposite sides of shute) release (underhand trip-to work arms) - wood sawing affect attempting to accomplish group unison. Variations - kneel, sit, on stomach -make waves (underhard grip) -pop popcorn (underhand grip). Variation - overhand grip (works shoulders)

TASK IDEAS; examples: PUSHING

(1) Medicine balls, sandbags, or old balls stuffed to be heavy
Task-two hand push (toss) into the air-try to catch object. Variations - toss object from above shoulders (arms bent), toss object from below waist (arms straight).

Task-two hand push/throw over wall (high bar). Variations - 1 hand and shoulder throws (alternate hands) - for distance, height - sit, kneel, on back.

(2) Equipment (self)
Task-Modified push-ups (on knees and hands, legs crossed, heels touching toward buttocks). Inclined push-up (30° hands on bench, feet on floor, back straight). Regular push-up. Legs raised push-up (body at 45° with feet higher then head, hands on floor). "Super Strong" - same as legs raised with small sandbag on back .

(3) Jousters or similar foam equipment
Task-push, while holding jouster, to knock partner off balance from carpet square. Variation - kneeling, smaller/higher base of support.

TASK IDEAS; examples: HANGING

(1) From large apparatus (climbing frames, A-frame ladders, parallel bars, horizontal bars, ropes, rings, vertical cargo nets)
Task-stationary straight hang with different leg and body positions (shapes Variations - raise body to bent arm one arm bent one straight - raise and lower body with some support (e.g. legs wrapped around rope) - raise and lower body with no support.

Task-hang and transfer to different/new hang position. Variation - on same equipment, to nearby equipment - type of hang.

Task-hang with weight attached. Variation - type of hang - from different equipment.

Task-hanging and swinging.

INCORPORATING STRENGTH ACTIVITIES into the YEARLY PROGRAM

The following is suggested for use in the introductory* (fitness part or physiological warm-up) phase of the class period for grades 3-6.

Week 1-7 Individual activities conducted by teaching the class as a whole
-fun calesthenics (with music)
-grass type drills
-astronaut drills

Week 8-14 Partner/individual activities
-circuit training (checklist for motivation)
-partner assisted/resistive type
-obstacle course type (outdoor)

Week 15-21 Small apparatus
-stations (like circuit with checklist)
-obstacle course type (set-up with small apparatus)

Week 22-28 Large apparatus
-stations (gymnastic type)
-obstacle course (large equipment set-up)

Week 29-26 Contest type
-individual (going for strength record demonstration)
-partner (*combative type)
-group (combative type)

*Also connotes cooperative as part of competition.

Note: The Program outlines above becomes complete, meaningful, and sufficient as the teacher selects the movements/themes desired and then designs the tasks keeping the overload principle in mind. An abundance of ideas are available in the many excellent elementary physical education textbooks. The physical educator in the case of fitness activities needs to be selective. Being selective will create a sound developmental approach, which will not exclude the strength area, will provide diversity, and yet will maintain continuity in a needed physiological area. Finally, including photos, charts, graphs, checklists, and other types of media material, will add to the organizational and motivational needs of the teacher and student. With the enthusiastic dedicated teacher the goal can be accomplished.

HOW TO SCORE AN "A" IN WRITTEN TEST CONSTRUCTION (4-8)

Jeffery J. Dorociak
Columbia College, Columbia, South Carolina

Teachers often dread making out tests as much as students do taking them. However, just as the student who is knowledgeable of the course material usually does not fear testing, the teacher who is knowledgeable of how to construct a good written exam is eager to prepare a test. It may take a little more time to "properly" construct a test, but the scoring time will be reduced, and fairness to the students will be increased.

The purpose of this presentation is to show the middle school teacher the basic steps of written test construction. These steps, if followed, will make exam time a pleasure instead of a burden.

Purposes of a Written Exam

1. Distinguish between good and poor students or those who "learned the concepts" and those who did not.
2. Evaluation of the effectiveness of instruction.
3. Grading
4. Communicate, not motivate, specific information about a particular knowledge level of students.

What is Content Validity?

Does a test measure what was taught?

How to Construct a Table of Specifications (two dimensional chart)

1. Labels, on the top represent learning behavior (i.e. remembering, understanding, and application).
2. Labels on side represent the content (i.e. Flexibility, Muscle Endurance, Cardiovascular Endurance and Body Composition).

Purpose: avoid hit-or-miss testing; reduce just measuring knowledge or remembering.

Writing Multiple-Choice Test Items

1. Anatomy of a multiple-choice question - the stem which is a statement that poses a problem and the alternatives, one of which is the best(answer).
2. Purpose of each item is to construct a statement that any student who knows the material will see one and only one best answer. Students who don't know material are left to guess at an answer.
3. Stem should be self standing and clearly state a problem to the student. It is an actual question or incomplete sentence.
4. Stem problems:
   A. Stems that ask for student opinion (i.e. What is the most important objective of a teacher)
   B. Stems based on teacher's opinion (i.e. According to your teacher, what is the most important component of fitness?)

- C. Stems asking incidental details (i.e. What is the length of a tennis court?)
- D. Stems that don't ask a question (i.e. The aerobics book is)
- E. Stems should not use negative statements (i.e. Which of the following is not a function of the heart?)

5. The alternatives are words, phrases, or statements from which the students choose their answer.
6. Alternative problems:
    - A. Alternatives should be listed in a vertical fashion - not horizontally (i.e. stem: A._____ B._____ C._____ is undesirable).
    - B. If one exists, the logical order should be used in arranging the alternatives (i.e. stem: A. 5 min.
      B. 7 min.
      C. 10 min.)
    - C. Impossible alternatives should be avoided.(i.e. Smoking leads to what type of health problem? A. fast driving
      B. lung cancer
      C. skin cancer)
    - D. All the alternatives should be the same length, at least, the correct response should not be longer than the others.
    - E. Stems to alternatives need to agree in tense and other grammar rules need to be followed. (i.e. An example of an extinct animal is an
      A. sloth
      B. eskimo cow
      C. pocket ant)
    - F. Make sure only one alternative is considered best or correct.
    - G. The alternatives, all of the above and none of the above should be used infrequently, if at all.

Conclusion: Items should be brief yet informative and ask a question followed by possible answers, one of which stands out to the student who has mastered the material.

Arrangement of Items

In past, items were ordered from easiest to hardest, however, now we want all items to be of similar difficulty. Thus, any order is fine, but some teachers like to arrange items in the same order as lecture notes.

Number of Test Items

No set number of test items is recommended, however, the material should be covered in such a way that the exam has content validity (i.e if you lecture twice as long on one topic as opposed to another topic the test should have more items from the first topic).

Number of Alternatives per Items

Like the number of test items, there is no set rule as to the number of alternatives per item. Generally, four to five alternatives are used but if you can only come up with three 'good" alternatives then only use three.

Arrangement of Responses

Research seems to indicate that teachers tend to use the first and last alternatives as the correct response. Therefore, test writers should use each possible answer position an equal number of times.

Test Instructions

All tests should have written instructions (except those for small children). The following points should be covered:

1. Where the student is to identify themselves, on the test booklet or on an answer sheet.
2. How and where the answers should be recorded (i.e. cross out the correct answer in your test booklet).
3. Amount of time that is allowed for the test.
4. Directions for where the student completes the test.
5. Odds and ends such as the use of scratch paper or showing work.
6. Number of questions and pages of the test.
7. Point value of each question should be stated.

Exam I of Exercise Physiology

First, place your name on both the test booklet and the answer sheet where it says Name________________________. This is a 50 item multiple choice test. Your test booklet should be checked to make sure that it has 6 pages. The letter of your answer for each question should be placed on the provided answer sheet. Each question is worth 2 points. You will have 50 minutes to complete the exam. When you finish your test, check over your work, then raise your hand and I'll collect your paper. Then you are free to leave the class.

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A KNOWLEDGE TEST IN PHYSICAL EDUCATION FOR FIRST GRADE CHILDREN

Rolayne Wilson
University of North Carolina at Greensboro, May 1982

The broad purpose of this paper is to present an assessment instrument for first grade children. Specifically, this paper presents a cognitive test for first graders based on the American Alliance for Health, Physical Education, Recreation, and Dance Basic Stuff Series of 1981. The test focuses on exercise physiology within the Series I of Basic Stuff.

The instrument is a group paper and pencil test for first graders. It consists of one sample question followed by fifteen test items concerning exercise physiology principles. Each test item is read aloud by the examiner, and the children record their answer on a pictorial answer sheet with two possible choices. Seven content areas of exercise physiology are represented in the instrument. They are a) strength training b) cardiovascular training c) anatomy d) flexibility e) environmental effects f) caloric expenditure and g) exercise principles.

A pilot study was conducted on April 29, 1982 on forty one first grade children at the Sherwood Elementary School in Winston-Salem, North Carolina. The test took twenty-five minutes to administer. The testing session revealed that first grade children are very capable of taking a knowledge test in physical education. This is one viable way of assessing children in physical education. The instrument is being revised to increase the pictorial choices to three, reword test items, and to increase reliability.

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CELEBRATION OF THE ARTS
An Alternative Field Day

I. Rationale

II. Background

III. Philosophy

IV. Planning
  A. Steering Committee
  B. Academic Phase
    -science contests
    -logic puzzles
    -spelling bee
    -units of study

  C. Artistic Phase
    -home economics, Greek cooking
    -art, window painting, silk screens
    -speech & drama, Greek plays
    -band, national anthem, marching songs
    -business, methods of communication

  D. Athletic Phase
    -50 yard dash
    -50 yard hurdles
    -100 yard dash
    -shot put
    -discus
    -440 relay
    -cross country
    -soccer
    -earthball
    -angle-ball
    -hocker
    -3 way tug of war
    -chariot race
    -trolley race
    -obstacle course

V. Teacher assignments
  A. Events
  B. Teams

VII. 9:30 - 10:00 Procedures
  10:00 - 12:00 Individual Athletic Events
  12:00 - 1:00 Lunch
  1:00 - 2:00 Phase I Team Sports
  2:00 - 3:00 Phase II Team Sports
  3:00 - 3:45 Phase III Team Sports

VIII. Awards

Field Days have traditionally been utilized by many institutions as year end outlets characterized by displays of physical and emotional competition in a wide variety of non-educational games and activities. In what instructional unit for instance can you place the EGG TOSS? The CRACKER CHEW and WHISTLE ? or the GREASED POLE CLIMB ? The fact of the matter is that many Field Days are nothing more than a wasted instructional day, an excuse for time off from teaching when many classroom teacher don their shorts and sunglasses while the physical education staff attempts to organize a skittish student body for participation in activities of questionable educational value.

With the belief that every school related experience should have a sound educational purpose, the staff at Pine Mt. Middle School developed "CELEBRATION of the ARTS" as an Alternative to Field Day. This school-wide effort was conducted during the Spring of 1981 and its purpose were three-fold:

1) To provide a medium whereby the entire school population (students, staff, administration) would be united for a common experience in relation to cultural, intellectual, social, emotional and physical dimensions of the school curriculum.

2) To present the opportunity for interdisciplinary activities (i.e. PE and English, Home Economics and History).

3) To present a culminating event whereby students are given the opportunity to demonstrate what they have learned during the school year.

Baron Pierre de Coubertin, Father of the Modern Olympic Games advocated, "The important thing (in the Olympic Games) is not to win, but to take part; the important thing in life is not the triumph but the struggle: the essential thing is not having conquered but to have fought well."

A faculty committee representing each area of instruction at Pine Mt. derived a Philosophy for the Celebration of the Arts, based on Baron de Coubertin's philosophy. It states:

"The Celebration of the Arts will attempt to exemplify the essence of Baron de Coubertin's delineation of the Olympic Games emphasis on participation through a program of activities which exhibit total school involvement in a quest for, and appreciation of, human excellence, in all endeavors. By incorporating unique cultural, historical and physical educational experiences, each student will be afforded the opportunity to choose from a variety of mediums in which to participate."

"Participation and the attainment of excellence in performance will be stressed rather than winning or losing as an optimum performance in defeat can be regarded as highly as a poor performance in victory, Accepting victory with dignity and defeat with honor, as well as recognizing the quality of performance will be a major focus of all events, as students and faculty strive toward common goals in an atmosphere of mutual trust, concern and emotional involvement."

The Celebration, a school wide event, required thorough planning (which began in October, 6 months prior to the outdoor events) in order to establish a philosophy, set goals and delegate specific responsibilities to all staff members. The interdisciplinary nature of this event combined the distinctive qualities of all areas involved, providing students with a truly unique educational experience. Various academic activities (i.e. science contests, logic puzzles, spelling bees and units of study related to ancient culture and history served to initiate students to the theme of the "Celebration." The academic phase combined with the athletic events (which occurred 4 weeks afterward) to convey the concept of unity of mind and body. The various activities encompassed by these two areas provided students with ample opportunity for participation and success in an area of their choosing.

Students with limited athletic ability were able to contribute to the happening through a variety of related disciplines such as ART (window painting, silk screens), HOME ECONOMICS (Greek cooking, Banner sewing), BUSINESS (Scrolls, communication methods), SPEECH & DRAMA (Greek skits, plays), BAND (Selected songs such as The National Anthem and March of the Gladiators).

Students were registered for the athletic events during Physical Education class according to PE teacher, thereby giving us three equal groups. Each team chose a color (red, white or blue) for purposes of competitor identification and team spirit. During "Celebration" week each grade (6th, 7th, 8th) was scheduled for an entire day for competition with individual events being held in the morning and team events in the afternoon.

Events included:

50 yard dash
50 yard hurdles
100 yard dash
440 yard relay
shot put
discus
cross country
obstacle course
rope climb

basketball
soccer
earthball
angle-ball
hocker

All teachers were assigned an event to administer and were responsible for equipment, rule interpretations and the recording of results for that event. Games were officiated by students from another grade level (i.e. 8th grade refs for 7th grade events).

When teachers were not conducting an event they were responsible for supervising a specific area, as students were instructed to sit in certain spectator areas when they were not playing.

The schedule of events were organized in such a manner however, that more than half of the students were participating at all times thereby reducing the number of spectators (and potential problems due to horseplay etc.). For example, each individual event was composed of 5 boys and 5 girls from each of the three teams thereby providing 30 participants for each event. Since students were permitted to compete in only one individual event, it was possible to conduct up to 3 events simultaneously. All individual events were conducted in the morning session.

The afternoon sessions consisted of all team events. Each team sport could accomodate 30 boys and 30 girls (10 from each team) as a round robin tournament was conducted for each sport. The team sport games were divided into 3 phases thereby making it possible for students to compete in 2 team sports (one in each phase). Again this organization provided for more participants than spectators. The daily schedule included:

9:30 - 10:00 Procedures/Rules
10:00 - 12:00 Lunch
12:00 - 1:00 Lunch
1:00 - 2:00 Phase I Team Sports
2:00 - 3:00 Phase II Team Sports
3:00 - 3:45 Phase III Team Sports

The Pine Mt. Celebration of the Arts Program provided an outlet for the accomplishment of a number of goals:

1) It served as a common positive experience for students and staff.

2) It provided an opportunity for students to display the skills of their choice (i.e. athletic, academic, artistic).

3) It recognized participation rather than just winning.

4) It served as a school-wide culminating activity of a strictly educational nature.

CELEBRATION OF THE ARTS

AWARD

DATE

GRADE

ACTIVITY

STUDENT

TEACHER

PRINCIPAL William J Wood

THE MOTOR PERFORMANCE STATUS OF ELEMENTARY SCHOOL CHILDREN IN GEORGIA AND ITS RELATIONSHIP WITH ABILITIES IN READING AND MATHEMATICS (2-6)

I. David Harris, Kennesaw College, Marietta, Georgia
Margaret A. Jones, Georgia State University, Atlanta, Ga.

SUMMARY OF FINDINGS

SEX DIFFERENCES:

1. Mean scores for boys in all three grades (second, fourth, and sixth) were significantly better than girls when all variables were considered together.

2. Mean scores for girls were significantly higher for the sit and reach variable at each grade level.

DIFFERENCES BETWEEN GEORGIA CHILDREN AND AAHPERD AND MINNESOTA CHILDREN:

3. In comparisons with other data, the AAHPERD children were significantly better in sit-ups, and Minnesota children were significantly better in performing the 600 yard walk-run and jump and reach tests.

4. No significant differences between AAHPERD children and Georgia children were reported for the sit and reach variable except for Georgia boys at age eleven and AAHPERD girls at age fourteen.

SPECIALIST AND CLASSROOM TEACHER DIFFERENCES:

5. In each of the three grades, mean scores for the students taught by specialists were significantly better than those for children who had classroom teachers for physical education when all variables were considered together.

6. The impact of the physical education specialists became more pronounced as the grade level increased as evidenced by the influence in the number of significant variables.

RIGHT AND LEFT HANDED DIFFERENCES:

7. No significant differences in mean scores between right and left handed students were recorded when all variables were considered together. However, right handed students tended to have better mean scores.

READING AND MATHEMATICS RELATIONSHIPS TO MOTOR PERFORMANCE VARIABLES:

8. A low but significant relationship was found between reading and mathematical abilities and motor performance variables in second, fourth, and sixth grades.

9. A closer relationship existed between motor performance variables and mathematics than with reading scores.

10. Shape-o-ball and sit and reach variables had significant relationships with reading and mathematical abilities most frequently in second, fourth, and sixth grades.

SELF CONCEPT RELATIONSHIP TO MOTOR PERFORMANCE VARIABLES:

11. A low but significant relationship existed between self concept and motor performance variables used in this study.

12. The 600 yard walk-run variable was one of the best predictors in second and fourth grades while the soccer wall volley variable ranked high in fourth and sixth grade.

AGE RELATIONSHIP WITH MOTOR PERFORMANCE VARIABLES:

13. A low relationship was found between age and the motor performance variables used in this study.

14. The soccer wall volley variable was one of the best predictors in second and fourth grades while shape-o-ball reflected the strongest relationship in fourth and sixth grades.

READING, MATHEMATICS, AND SELF CONCEPT RELATIONSHIPS:

15. The correlations between reading and mathematical abilities was very high while self concept scores were poor predictors for reading and mathematical abilities.

This study was conducted to determine the relationship between selected motor performance variables and reading and mathematical abilities as determined by the Georgia Criterion Referenced Test (1981). An eight variable motor performance test was administered to 1767 children (second grade n = 590; fourth grade n = 713; sixth grade n = 464) representing eighteen public schools in Georgia. The motor performance test consisted of jump and reach, sit-ups, flexed arm hang, soccer wall volley, sit and reach, Shape-o-ball, zig zag run, and 600 yard walk-run.

A stepwise regression analysis (SPSS) with a subsequent UMSE stopping rule was utilized on the data analysis for three groups 1) total subjects 2) boys only, and 3) girls only in each of the three grade levels. The stepwise regression analysis revealed that the Shape-o-ball variable was the single best predictor for the second grade total subjects group with a correlation coefficient of .21 ($\underline{p}$ <.01) with reading ability. When the seven remaining variables were added to Shape-o-ball, a multiple $\underline{R}$ value of .27 was produced. The data for the second grade boys only group indicated the best single predictor of reading ability was the zig zag run with a correlation coefficient of .20 ($\underline{p}$ <.01). The remaining seven variables when added to the zig zag run produced a multiple $\underline{R}$ value of .26. In the second grade girls only group all eight variables were significantly related to reading ability and when combined revealed a multiple $\underline{R}$ value of .34 with Shape-o-ball being the best single predictor ($\underline{R}$ = .25, $\underline{p}$ <.01).

The stepwise regression analysis indicated that the Shape-o-ball variable was the single best predictor of reading ability for each of the three groupings at the fourth grade level. The correlation coefficients were: total subjects, .28; boys only, .29; and girls only, .30 ($\underline{p}$ <.01). When the remaining variables were added to Shape-o-ball, the multiple $\underline{R}$ values produced were: total group, .32; boys only, .31; and girls only, .36. For the boys only group, the 600 yard walk-run variable did not increase reading ability.

The sixth grade analysis revealed that the Shape-o-ball variable was the single best predictor for reading ability for each of the three groupings. The correlation coefficients were: total subjects, .26; boys only, .24; and girls only .27 ($p < .01$). With the addition of the remaining variables to Shape-o-ball, the multiple R values revealed: total subjects, .31; boys only, .30; and girls only, .31. For the total subjects group, sit-ups variable did not increase reading ability.

For each of the three grade levels tested the stepwise regression analysis revealed that the Shape-o-ball variable was the best single predictor of mathematical ability for each of the sub-groups. The correlation coefficient for second grade subjects indicated: total subjects, .27; boys only, .24; and girls only, .30 ($p < .01$). For the fourth grade level the R values revealed: total subjects, .31; boys only, .28; and girls only, .36 ($p < .01$) and for the sixth grade subjects these values were: total subjects, .35; boys only, .32; and girls only, .39 ($p < .01$).

With the addition of the remaining variables to Shape-o-ball, the multiple R values revealed: second grade total subjects, .35; boys only .39; and girls only .32; fourth grade total subjects .36; boys only .33; and girls only .42; and sixth grade total subjects .39; boys only .41; and girls only .43.

When the UMSE stopping rule was applied to the stepwise regression data, the following variables were significantly related to reading ability for second grade: total subjects - Shape-o-ball, sit and reach, 600 yard walk-run and jump and reach; boys only - zig zag run, Shape-o-ball, and sit and reach; and girls only - Shape-o-ball, 600 yard walk-run, and sit and reach. Fourth grade significant relationships with reading ability were: total subjects and girls only - Shape-o-ball, sit and reach, and jump and reach; boys only - Shape-o-ball and zig zag run. The sixth grade significant relationships included: total subjects - Shape-o-ball, sit and reach, 600 yard walk-run, flexed arm hang, and soccer wall kick; boys only - Shape-o-ball, and sit and reach; and girls only - Shape-o-ball and flexed arm hang.

The application of the USME stopping rule to the stepwise regression for mathematics indicated the following variables were significantly related at the second grade level: total subjects - Shape-o-ball, soccer wall volley, sit and reach, sit-ups, and 600 yard walk-run; boys only - Shape-o-ball; and girls only - Shape-o-ball, 600 yard walk-run, zig zag run, soccer wall volley, and jump and reach. Fourth grade significant relationships included: total subjects - Shape-o-ball, zig zag run, and sit and reach; boys only - Shape-o-ball, and zig zag run; and girls only zig zag run, Shape-o-ball, jump and reach, and sit and reach. At the sixth grade level significant relationships with mathematics included: total subjects - Shape-o-ball, sit and reach, and flexed arm hang; boys only - Shape-o-ball, sit and reach, flexed arm hang, and the 600 yard walk-run; and girls only - Shape-o-ball and soccer wall volley.

Within the parameters of this study, the girls only group consistently showed a greater coefficient of determination (r^2) relationship with both reading and mathematical ability and all of the selected motor variables than did the boys only group. The girls only group revealed an increased trend in the coefficient of determination relationship between mathematical ability and all of the selected motor performance variables, (second grade r^2 = .12, fourth grade r^2 = .17, and sixth grade r^2 = .19).

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Of the different treatments administered to the data, Shape-o-ball and sit and reach variables reflected significant relationships most frequently with reading and mathematical ability.

Consistent with other studies, there is not a strong relationship between reading and mathematical abilities and the selected motor performance variables used in this study. However, since the perceptual-motor variable reflected a significant relationship with reading and mathematical abilities most frequently, perhaps further study is warranted regarding the increased use of the Shape-o-ball or similar type activities in physical education programs.

ADVENTURE PROGRAMMING - THE INNER CITY ALTERNATIVES (4-8)

Alan M. Sentkowski and Steve Granino

Project Adventure-SE, Savannah, Georgia

Throughout the last decade suburban and rural school district have been incorporating Adventure programs into their Physical Education curricula at a phenomenal rate. Urban school districts have not been a part of this educational growth. UMPA is designed to demonstrate that with imagination, hard work, and organizational support, Adventure activities can be implemented successfully system-wide in an urban school district. UMPA models itself after "Project Adventure", a non traditional approach to Physical Education, which utilizes "Outward Bound" type challenges and goals. "Project Adventure" has been the recipient of the Educational Pacesetter Award given by the National Advisory Council, Title III. Hamilton Wenham High School, the school that originated "Project Adventure" in 1971, has been designated a National Demonstration Site.

Goals:
UMPA will:

Benefit the urban student by developing:
- increased mutual support within groups
- enhanced self-confidence and self-esteem
- improved agility, coordination, and physical fitness
- a new appreciation of themselves in relation to their environment

Provide teachers with the skills and understanding:
- to create a supportive, joyful, non-competitive approach to Physical Educatio
- to teach Adventure activities within the limited-space of the urban school.

Furnish the organizational structure and expertise:
- to design and construct modified "Ropes Courses" at individual schools
- to implement this curriculum city-wide in Cambridge.

UMPA is designed to service:
- the 4,800 sixth through twelfth grade students from the Cambridge Public Schoo
- all interested students in Cambridge's 21 private schools.
- students from a broad range of racial, cultural, social, and economic backgrou
- community residents through membership in various public service agencies.

Staff
Project Director - William Bates
Staff Assistant - Maxine Berry
Site Supervisors - Thomas Murphy
Raymond McCann
Eileen Taxe-Levine, David Villandry

UMPA, War Memorial Building, 1640 Cambrid
Cambridge, MA 02138 Tel. (617) 498-9200
498-9213

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4M FACT SHEET

PROGRAM TITLE: Meanings, Modes, and Moods of Movement (The 4M Program)

PROJECT TITLE: Designing a Movement Curriculum (K-2, K-4, or K-6)

DEVELOPED BY: Dr. Bonnie Cherp Gilliom, Director, through The Ohio Department of Education Adoption Grants Program (1979-1982)

BRIEF DESCRIPTION: The 4M Program is a validated process for training teacher to design and implement a movement curriculum for children. This progr functions on three levels: teacher training; teacher design of a movement curriculum to meet the needs in the school district; and concurren implementation and evaluation of the locally designed movement curricul with children. Overall, the 4M Program provides teacher participants with

1) [illegible] every child to succeed at his or her own level of ability,

2) strategies for curriculum change,

3) opportunities for earning varying numbers of graduate level credit hours through The Ohio State University (not required for participation), and

4) assistance in obtaining funding for equipment, materials, and training needed for full implementation.

Participation in the 4M Program has been proven to result in significant improvement in the following broad areas:

Teachers'	Childrens'
-planning skills	-fitness and motor skills
-teaching skills	-thinking, social, and self-discipline skills
-evaluating skills	-positive attitudes and self-concepts
-knowledge of movement education	-mastery of movement objectives
-positive attitudes toward movement education philosophy	

For a more complete description of the 4M Program and evaluation results, see "The 4 M Program I...", reprinted from Future Focus, Spring, 1981 issue.

AWARENESS SESSIONS: During the '82-'83 school year, Bonnie Gilliom is available to present explanatory awareness sessions (one hour to six hours in length) for school districts or groups of teachers, parents, and administrators at no charge.

FLEXIBILITY OF PROGRAM: Many options exist in implementing the 4M Program. For example, the school district (or individual teachers) may:

1. select one or more elementary schools for which the curriculum will originally be developed,

2. elect the grade levels for which the curriculum will be develope (usually K-2, K-4, or K-6),

3. determine the number of teacher participants from a school district who will write and field test the curriculum,

   Examples of participant teams

   - one or more physical education specialists
     OR
   - physical education specialist(s) plus music specialist(s) (occasionally art specialist(s) also participate),
     OR
   - classroom teachers (one or more from each grade level for whic the movement curriculum is to be designed)
     OR
   - combinations of classroom teachers and specialists,

4. determine the number of lessons per week which can be realistical scheduled in the project school(s) (range of two lessons to fiv lessions per week),

5. choose the content areas to be included; pure movement, game-like movement, dance-like movement, gymnastics-like movement; movement themes integrated with other disciplines (e.g. art, language arts, social studies, math), and sport-like activities for upper grades.

CURRENT FUNDING AVAILABLE: School districts may allocate a portion of their ECIA Chapter II block grant funds (and in Ohio only, their Teacher Develop funds) for implementing the 4M Program. Equipment (Whittle movement education apparatus), materials and supplies (balls, rackets, records, etc.), and resource books (texts, training manuals, and lesson plan form books)--all needed for full implementation of the 4M Program--may be purchased wit Chapter II or Teacher Development funds. In addition, these funds can b used for inservice training for the teacher participants and trainer (travel and per diem). Interested persons should contact their local scho district's Chapter II or Teacher Development Coordinators. The local coordinators in Ohio may, in turn, contact Russell Knight (Educational Ser or Bill Phillips (In-Service Education) at The Ohio Department of Education for additional information.

It is possible to receive the 4M Program training without external funding, but a fuller implementation will result when Chapter II and/or Teacher Development funds are allocated for this purpose.

OPTIONAL GRADUATE CREDIT AVAILABLE: Teachers and administrators may earn graduate level credit hours through The Ohio State University, School of Health, Physical Education, and Recreation for participating in the 4M Program/Curriculum Design Project:

REQUIRED: Phase I Training (June 13-17, '83) on OSU campus - 3 quarter hours
OPTIONAL: Phase I Design (2nd term summer, '83) at home - 1 to 4 quarter hours
Phase II Training and Design (Autumn, '83) at project school - 1 to 4 quarter hours
Phase III Training and Design (Winter, '84) at project school - 1 to 4 quarter hours
Phase IV Training and Design (Spring, '84) at project school - 1 to 4 quarter hours

Teachers may register as "Graduate Non-degree" students if not interested in pursuing a Master's or Doctoral degree. However, for those interested in working toward an advanced degree, an area of concentration in Movement Arts in available. 4M work credit earned as a non-degree student during the project year (up to 10 hours) may be transferred for degree credit any time during the next six years.

Additional seminars, practicums, clinics, and courses in the Movement Arts area are offered on the OSU campus. For more information regarding MA or Ph.D. degree programs contact: Dr. Seymour Kleinman, School of Health Physical Education, and Recreation, Larkins Hall, The Ohio State University, Columbus, OH 43210, (614) 422-6787.

It is also possible to participate in the 4M Program without affiliating with The Ohio State University, but the time and study demands of the Program fully justify the earning of graduate credit hours for those whose salaries can be raised by the accruing of credit. No state or federal funds may be used for payment of tuition.

4M VISITATION SITES IN OHIO: The following school districts have participated in the 4M Program and have volunteered to answer questions or arrange observational visits for those interested in adopting the 4M Program:

Blanchester Local Schools
Lakewood City Schools
Austintown Local Schools
Cloverleaf Local Schools
Benjamin Logan Local Schools
Port Clinton City Schools

Dayton City Schools
Findlay City Schools
Upper Scioto Valley Schools
North Ridgeville City Schools
Toledo City Schools
Dayton City Schools
Field Local Schools
Rootstown Local Schools
Houston-Hardin Local Schools
Elyria City Schools

For addresses and phone numbers of contact persons, see the 4M Visitatio Site Form.

FOR FURTHER INFORMATION OR TO ARRANCE AN AWARENESS SESSION, CONTACT:

Bonnie Cherp Gilliom, Director-Developer
Meanings, Modes, and Moods of Movement
School of Health, Physical Education and
Recreation
244 Larkins
Columbus, OH 43210
Phones: (614) 422-6736
(614) 451-1518

VOLLEYBALL-STRIKING SKILLS PROGRESSION LADDER FOR CHILDREN AGES 5-12

Cynthia J. Ratcliffe, Fairview Elementary School, Roanoke, Virginia
Judith C. Beale, Virginia Tech University, Blacksburg

(Updated from Page 49)

I. PROGRAM
  A. Introduction and Explanation - Beale
  B. Lower Elementary Teaching Ideas - Ratcliffe
    1. Striking with Body Parts
    2. One Hand Underhand Striking
  C. Ladder and Curriculum - Beale
  D. Upper Elementary Teaching Ideas
    1. One Hand Overhand Striking - Ratcliffe
    2. Returning a Served Ball - Beale
  E. Questions/Answers, Conclusion - Ratcliffe and Beale

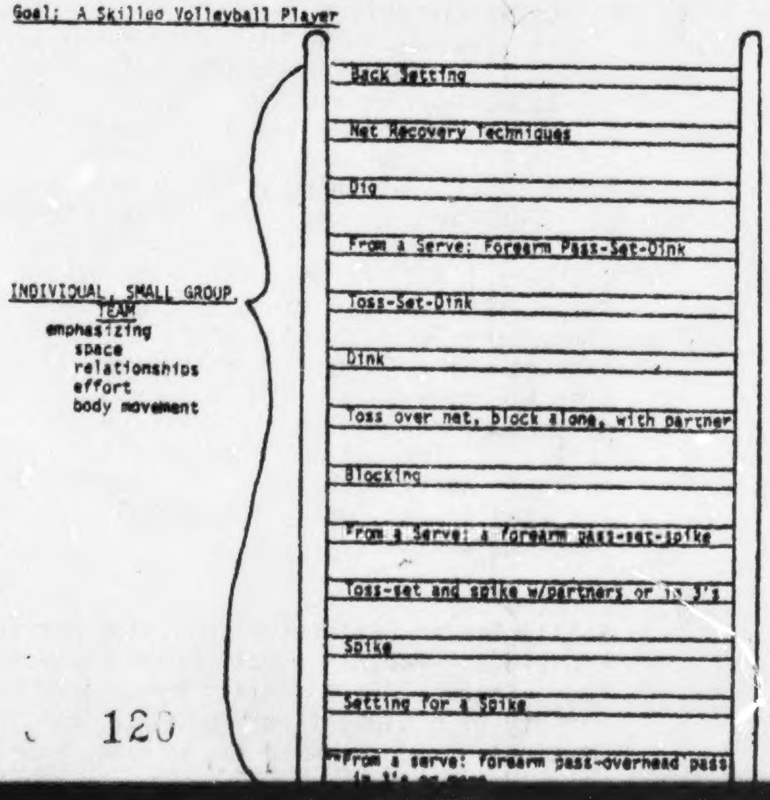
II. Volleyball - Striking Skills Progression Ladder, see page 3.
The skills included in this ladder were originally designed for a K- Elementary School with a total seven year allotment of 41 half hour classes for volleyball-striking skills: K = 3 lessons; 1st and 2nd = 4 each; 3rd = 6; and 4th, 5th, 6th = 8 lessons. Using the same number of lessons at each level, a K-5 program was recently designed with th skills of dink and above being eliminated. Classes were designed fo March or April each year. An increase or decrease in number of clas and when taught during the school year would alter the amount of material covered.

III. Terminology
Skills ladder (Affective/Cognitive not included)
Individual--Partner--Small Group (Growth & Development)
Body--Space--Effort--Relationship approach
Variety of equipment for success, individual equipment
Stations

IV. Major Emphases

1. Skilled player in competitive or cooperative volleyball-striking games.
2. Body: Body awareness is first gained through exploring how the body can be used to manipulate or strike a ball. Later skills are analyzed in terms of mechanical efficiency.
3. CONTROL (EFFORT): Every age child is expected to strike a ball and retain it in personal space and in working space.
4. DIRECTIONS (SPACE): The concepts of up and over are critical to success in volleyball type activities. Movement of the body down or at a low level is also important. Manipulation of equipment forward, backward, and sideward are included in practice with each new rung of the ladder with the exception of backward serves which are pointless.
5. ACCURACY (EFFORT): Accuracy is progression from individual control of balls to placement within a court and over a net. Setting, passing, spiking as well as partner and small group work involve accuracy.
6. Force (EFFORT): Cooperative work with partners and small group often necessitates less force, e.g., hitting a ball softly enough for a partner to return it. Power in hitting and speed of ball flight become more important with upper elementary children and especially in serving and spiking.
7. Body Movement (Relationships): Mechanical execution of skills are dependent upon ready positions, movement to meet the ball, and skill in accurately passing to teammates.

VOLLEYBALL STRIKING SKILLS
PSYCHOMOTOR LADDER


Goal: A Skilled Volleyball Player
INDIVIDUAL, SMALL GROUP, TEAM
emphasizing
space
relationships
effort
body movement
Back Setting
Net Recovery Techniques
Dig
From a Serve: Forearm Pass-Set-Dink
Toss-Set-Dink
Dink
Toss over net, block alone, with partner
Blocking
From a Serve: a forearm pass-set-spike
Toss-set and spike w/partners or in 3's
Spike
Setting for a Spike
**From a serve: forearm pass-overhead pass in 3's or more

VOLLEYBALL STRIKING SKILLS PSYCHOMOTOR LADDER (Continued)

INDIVIDUAL AND PARTNER
emphasizing
effort
relationships
body
directions

- Continuous passing alternating forearm and overhead passes w/partner
- Continuous overhead passing w/partner
- Overhead passing
- Returning serve w/forearm pass
- Continuous forearm passing w/partner
- Forearm passing
- Returning a served ball
- *Serving
- Continuous 2 hand overhead striking between partners
- Continuous 2 hand underhand striking between partners
- From partner toss: 2 hand overhead strike back to partner who catches
- From partner toss: 2 hand underhand strike back to partner who catches

INDIVIDUAL
emphasizing
body
control
personal space
directions

- Continuous striking using hands/arms only
- Continuous striking on body parts
- Self-toss 2 hand overhead striking
- Self-toss 2 hand underhand striking
- One hand overhand striking
- One hand sidearm striking
- One hand underhand striking
- Striking emphasizing hands/arms
- Striking with various body parts
- Body movement in relation to equipment

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*Begin official volleyball terminology
**Begin official volleyball games in addition to lead-ups, cooperative games, and child designed games.

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OTHER PRESENTATIONS TO BE GIVEN

REDUCING MANAGERIAL TIME IN THE GYMNASIUM (4-8) - George O. McCalep Jr., Georgia State University

TEACHING PROGRESSION FROM FORWARD ROLL TO BACK HANDSPRING (K-8) - Siegfried Gerstung, Director, Gerstung Inter-Sport Education, Inc., Baltimore, Maryland

RECREATIONAL GYMNASTICS (4-8) - Siegfried Gerstung, Director, Gerstung Inter-Sport Education, Inc., Baltimore, Maryland

ANIMATION IN PHYSICAL EDUCATION (4-8) - Larry Satchwell, Grayson Elementary School Gwinnett County Schools

THANK YOU FOR COMING.....SEE YOU NEXT YEAR!!